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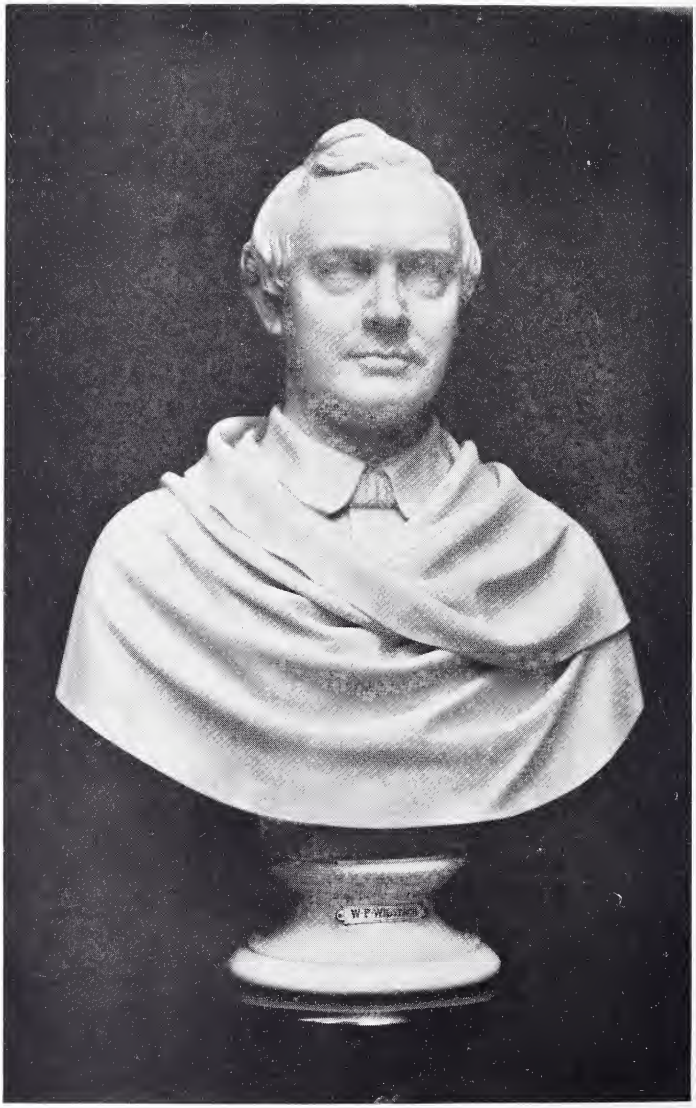
CATALOGUE

of the

W. P. WILSTACH COLLECTION

FAIRMOUNT PARK
PHILADELPHIA, PENNSYLVANIA
1922



FRONTISPIECE
BUST OF MR. WILSTACH

CATALOGUE

of the

W. P. WILSTACH COLLECTION

MEMORIAL HALL

PUBLISHED BY THE COMMISSIONERS OF
FAIRMOUNT PARK
PHILADELPHIA, PENNSYLVANIA
1922

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PREFACE

DURING the years 1919–1921, the Wilstach Galleries were replanned and redecorated to make them architecturally more attractive, more serviceable and more appropriate for the display of the paintings.

While this fortunate, and, we believe, most happy rearrangement was being effected, the opportunity was taken to examine thoroughly the physical condition of the paintings, to clean and revarnish those that needed such treatment, and at the same time to give many of them new frames in harmony with their style and period. Thus, when the pictures were rehung, their qualities could be appreciated much better than before.

Incidentally, the old catalogue of 1913 had become exhausted, so that a new one was needed, which would not only be more complete, but more useful as a guide to the new arrangement. Mr. Joseph E. Widener, the chairman of the Wilstach committee, who supervised the replanning, saw also the need for critical and scholarly study of the Wilstach pictures. He therefore sought and obtained the services of Mr. Maurice W. Brockwell, who began the compilation of a

new catalogue. He was unfortunately prevented from completing and publishing this catalogue, but he had succeeded in making a critical analysis of all the important masterpieces and listing those then in the collection. His manuscript notes were placed in my care, to edit and publish.

As the catalogue now appears, the critical and historical comments as well as the attributions, are Mr. Brockwell's, except in the case of pictures acquired since 1919.

For me was left the privilege of bringing the catalogue up to date, filling the gaps in the biographical sketches, and in a number of cases enlarging upon those already written. In several instances, I have been able to add to Mr. Brockwell's historical and critical comment where recent research has thrown new light on the lives and works of the painters; such additions will be found inserted between brackets in the text.

It has been the aim of the compilers to present the facts in the light of modern art criticism regarding each artist and each picture as completely as was consistent with their importance and historical significance. A catalogue should be not only an explanatory guide book, but an authoritative work of reference. Yet, owing to the almost entire absence of records, much difficulty has been encountered, and the pedigrees where ascertainable are still fragmentary.

The majority of those who visit a large

public collection of this range and scope have but a limited amount of time at their disposal. If such visitors will examine the plan of the galleries they will see at a glance that the scheme followed in grouping the different panels and canvases is, in the main at least, chronological and consecutive. It is at the same time calculated to indicate the natural sequence of the different schools of painting.

ARTHUR EDWIN BYE

INTRODUCTION

PHILADELPHIA is indebted to the forethought and munificence of Mr. and Mrs. W. P. Wilstach for the collection of paintings and other works of art herein catalogued. Mr. Wilstach devoted much time to forming the nucleus of the collection. Mrs. Wilstach so increased the fortune which she inherited from her husband that she was able not merely to dedicate the collection to the perpetual enjoyment of her city, but also to endow it with a fund for its maintenance and increase such as few public galleries enjoyed at that time.

In her will, dated July 31, 1873, she directed as follows:

". . . Item. One other equal fourth part thereof unto the City of Philadelphia, if accepted by the Fairmount Park Commissioners as now authorized by Act of Assembly, upon the conditions and for the purposes following, namely:

"To erect a secure Art Gallery in said Park for the exhibition of pictures and works in the Fine Arts, on a plan similar to the new building for such exhibition at Dresden in Saxony, to be so built as to admit of extension with the increase

of funds without impairing the harmony of the edifice, or destruction of any portion of the original building; but if there should be a suitable permanent building left in said Park after the Centennial celebration of 1876, in which pictures mentioned below may be received and preserved distinctly from other collections, so as to be known as the 'Wilstach Collection,' then the erection of another building may be omitted, and donations shall be accepted for said collection, and invited by the said Commissioners.

"To the said City, but to be under the custody and control of the said Fairmount Park Commissioners, I also direct all my paintings, pictures and statuary, including those of my late husband, to be given and transferred to the said city for said purposes and placed in the 'Wilstach Collection.' Their exhibition shall be public, under regulations to be established by the said Fairmount Park Commissioners, and as soon as practicable shall be gratuitous, and the opening thereof shall be as soon after my decease as a gallery can be provided for their reception.

"All the said fourth of said residuary estates not expended in erecting such hall of art, and the whole, if no such hall shall be required to be built out of said fund, shall be kept invested in lawful investments by the said Fairmount Park Commissioners, subject to the jurisdiction of the Courts having control of testamentary trusts; and the income thereof shall be by them applied

to the purchase of pictures, paintings, and statuary for said collection, always keeping in view the purpose of obtaining objects of the highest skill and beauty, that they may be the source of pleasure and the means of cultivation and refinement of the tastes of the people, be pure in sentiment, and never minister to vulgarity and vice.

"Provided, however, that if the principal should exceed the sum of one hundred thousand dollars, then the excess over that sum may be used for the purchase of works of art."

In the final codicil to the said will, dated March 7th, of 1890, the testatrix devised to the City of Philadelphia, as follows:

". . . Item. I give and bequeath to the City of Philadelphia all my paintings, engravings, statuary, photographs, books of art, and catalogues of various galleries in Europe and America. Also my books denominated 'Dresden Gallery,' containing engravings of the paintings in the Dresden Galleries, in Dresden, Saxony, and all works of art owned by me at the time of my decease, in trust nevertheless, to, for and upon the following uses, intents and purposes, to wit: To place the said paintings, statuary, photographs and works of art in the possession and under the control of the Commissioners of Fairmount Park, to be placed by them in Memorial Hall in Fairmount Park, there to be preserved by them, and taken care of and kept in

good order, as the nucleus or foundation of an Art Gallery for the use and enjoyment of the people. The collection to be kept together and known and designated by the name of the 'W. P. Wilstach Collection.' And I direct my Executors to transfer to the Commissioners of Fairmount Park, in like manner in trust, the one other fourth part of the residue and remainder of the said estate and estates, which said sum shall be invested in good and lawful securities by the said Commissioners of Fairmount Park. And the interest accruing therefrom shall be used for the maintenance of said Art Gallery, in keeping the same in good order and condition and providing of competent care-takers, as may be necessary to carry out, to its full and complete extent and meaning, the design I have in view in making this devise and bequest for the founding and sustaining an Art Gallery in Fairmount Park for the use and enjoyment and benefit of the public. . . ."

It is certainly a happy coincidence that, as anticipated by the testatrix, this collection should find its first home in the memorial building, which during the Centennial Exposition contained the first cosmopolitan art collection exhibited in this country. How great was the artistic inspiration thus derived by America need not here be considered.

Memorial Hall, Fairmount Park, is, however, reserved more especially for the exhibition of

works of industrial and decorative art. But the Wilstach collection is still accommodated in it.

This collection has, however, so far outgrown the space allotted to it in Memorial Hall, that it is not possible to exhibit all the paintings at the same time. It is, therefore, most fortunate that the City of Philadelphia is building a new Art Building, which will not only house the Wilstach Collection, but the William L. Elkins, the George W. Elkins, and the John H. McFadden Collections already bequeathed to the city, and waiting for a permanent home.

These four collections, embracing most of the historic Western Schools of painting, will certainly carry out the noble purposes of their donors, "to be the source of pleasure and the means of cultivation and refinement of the tastes of the people."

In a community world-famous for its great material interests the Wilstach Collection will perpetuate the memory and philanthropy of its donors. The hope may be expressed that the important public work thus begun, and subsequently carried on by other benefactors, may be still further advanced by the generosity of collectors in the future.

EXPLANATORY REMARKS

IN the descriptions of the pictures, the terms right and left are used in reference to the right and left of the spectator, unless the context obviously implies the contrary.

The surface measurements are given in inches, the height preceding the width or length.

The word "school" has various significances with writers on art; in its general and widest sense it denotes all the painters of a given country, without regard to subdivision of style, as the Italian School. Or it may refer to the characteristic style which distinguishes the painters of a particular locality and period, as the Florentine School.

Unless otherwise stated the pictures are painted upon canvas.

A "genre" picture is one in which the human interest makes the chief appeal. Most genre pictures are frankly anecdotal, and tell a story.

"Putto" and "Putti" are Italian words meaning "boy" or "boys," generally nude.

A predella is the base of an altarpiece, generally divided into compartments and decorated with small pictures separate from the main part of the altarpiece.

ABBREVIATIONS

A. N. A.—Associate of the National Academy.

N. A.—National Academician.

A. R. A.—Associate of the Royal Academy.

R. A.—Royal Academician.

N. A. D.—National Academy of Design.

P. A. F. A.—Pennsylvania Academy of Fine Arts.

q. v.—Implies a cross reference to another painter represented in the Wilstach Collection.

cf.—Confer or refer to.

THE W. P. WILSTACH COLLECTION

PAINTINGS

ACHENBACH, ANDRÉAS

German. Born in Cassel, September 29, 1815. Died in Düsseldorf, 1910.

Landscape painter and the master of his brother, Oswald Achenbach (*q. v.*).

He travelled extensively, painting mountainous scenes and marine pieces, becoming a pioneer in the realistic study of landscape in Germany. He was influenced by Ruysdael and Everdingen in painting Norwegian scenery.

1. **LANDSCAPE—EVENING**

A farm and other buildings near a church. A castle in the background.

Signed and dated 1868.

21½ inches x 26½ inches.

Wilstach Bequest, July, 1893.

2. **A MILL IN WESTPHALIA: A STORM APPROACHING**

A water mill with red roof. Cattle in the left foreground. Signed.

32 inches x 42½ inches.

Wilstach Bequest.

ACHENBACH, OSWALD

German. Born in Düsseldorf, February 2, 1827. Died, February 1, 1905.

A painter of landscapes, religious fêtes and processions. He was a professor at Düsseldorf.

3. STREET SCENE, NAPLES

Numerous figures, including one with a green umbrella, near a house at the foot of a flight of steps leading to the church on the right.

48½ inches x 42 inches.

Wilstach Bequest.

ALEXANDER, JOHN WHITE

American. Born near Pittsburgh, Pa., October 7, 1856. Died, June 1, 1915.

His life was the expression of a gentle spirit. In 1877, he went to Europe and studied at Munich. In Venice he became a friend of Whistler. His art as a decorator may be studied in the Library of Congress, Washington, D. C., and in the Carnegie Institute, Pittsburgh, Pa.

4. PORTRAIT OF FRITZ THAULOW

Plate

Three-quarter length figure, turned in profile to the right, seated in black frock coat with a screen at his back on the left. The right hand is by his side; the left raised to his breast.

Signed and dated 1894.

47 inches x 35 inches.

Purchased March 4, 1896.

AMBERG, WILHELM

German. Born, 1822, in Berlin. Died, 1899.

Genre painter, who studied under Herbig, of the Berlin Academy, Karl Begas and Leon Cogniet, of Paris.

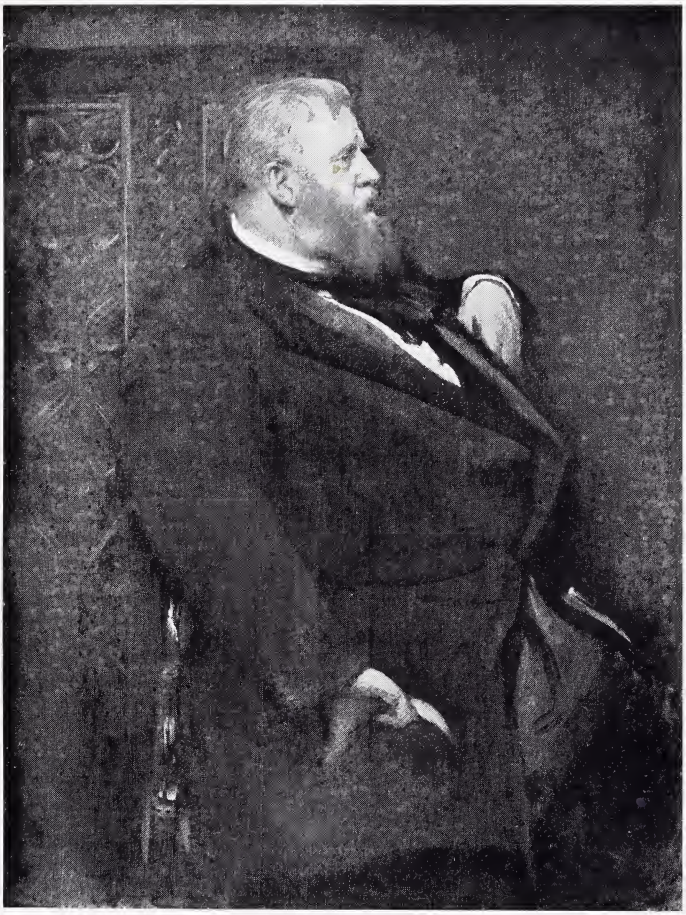
5. CONTEMPLATION

A young woman in white sitting on a rock and looking down into a stream.

Signed.

28½ inches x 23 inches.

Wilstach Bequest.



JOHN W. ALEXANDER
PORTRAIT OF FRITZ THAULOW

ANTHONISSEN, HENDRIK VAN

Dutch. Born, 1606(?). Died, 1660(?).

Reliable documents about this master are very rare. It is said that he was born in 1605 or 1606, and that he was a pupil of his brother-in-law, Jan Porcellis, one of the first marine painters of Holland, as well as of Jan van Goyen (*q. v.*, van Goyen) and of Simon de Vlieger. His manner resembles that of these three masters. He lived chiefly in Amsterdam, where he must have died between 1654–1660. He usually signed H. V. A. or H. V.-ANT. Works by this master are to be found in the museums of Schwerin, Orleans, Petrograd and Antwerp.

6. MARINE VIEW

A large sailing vessel approaches from the right in the teeth of a strong wind. A buoy is in the center of the foreground. Two sailing vessels on the left are running before the wind. Churches and buildings in the distance.

Signed with a monogram on the boat.

Wood, 33¾ inches x 48½ inches.

Given by John G. Johnson, Esq., January, 1900.

AUBLET, ALBERT

French. Born, January 18, 1851, in Paris. Contemporary. Studied under Gérôme

A painter of religious, historical and genre subjects.

7. A WOMAN ASLEEP

A nude, full length figure of a woman, less than life-size, seated on a divan; a wrap hangs over her left arm. A large window is in the left background, a table on the left, a mantelpiece on the right.

Signed and dated, 1909.

45½ inches x 35⅞ inches.

Purchased, August 19, 1903.

AVERCAMP, HENDRIK

Dutch. Born at Amsterdam, January 25, 1585. Died at Kampen about 1663, where, in 1625, he had settled.

Surnamed "De Stomme van Kampen"; *i. e.*, the Mute of Kampen, because of his taciturnity.

A painter of landscape, animals, sea pieces and winter scenes; a pupil of Gillis van Coninxloo.

8. A WINTER LANDSCAPE

Men, women and children are on the ice near the walls of a city. A vendor of clay pipes is on the bank in the right foreground; other figures are outside the Inn on the left bank.

Wood, 20¼ inches x 34 inches.

Purchased July 2, 1902.

BAIL, JOSEPH

French. Born, January 22, 1862, at Limonest (Rhône). Died, November, 1921. Pupil of his father, Antoine, and later of Gérôme and Carolus Duran.

He first exhibited a still-life at the Salon of 1878, and since has become known as a still-life, animal and genre painter.

9. YOUNG GIRLS OF THE ISLE OF MARKEN

Two are standing and one is seated on the left, knitting. Another is sitting on a bench at the right.

Signed.

55¾ inches x 69¼ inches.

Purchased January 27, 1917.

BARAU, ÉMILE

French. Born, March 11, 1851, at Reims. Contemporary.

A melancholy painter of village scenes. He selected the loneliness of village streets, the quietness, when the people were away at work in the fields.

10. THE VILLAGE STREET

An old woman is walking away toward the turn in the road which, on the left, leads to the village. Blue sky.

Signed.

15⅝ inches x 24 inches.

Given by John G. Johnson, Esq., October 19, 1907.

JULES BASTIEN-LEPAGE
In the Fields

BARKER, THOMAS, OF BATH

English. Born at Pontipool, Monmouthshire, 1769. Died, December 11, 1847.

A native of Wales, but on account of his residence at Bath, he is known always in connection with that town. Barker seems to have been principally self-taught. He studied at first the old Dutch masters and later went to Italy. The influence of the old masters is very strong in his works. He painted a variety of subjects. It is for his landscapes and rustic figures that he is best known today.

11. GYPSIES ON THE HEATH

In stormy weather, towards evening, they are moving towards the left.

30 inches x 41⅜ inches.

Given by John G. Johnson, Esq., September 15, 1903.

BASTIEN-LEPAGE, JULES

French. Born at Damvillers, Lorraine, November 1, 1848. Died at Paris, December 10, 1884.

He began his career as a painter of pseudo-pastoral scenes in the academic manner, but being by birth a peasant, like Millet, he later turned to painting the life he knew and loved. Hence, it is as a realist of the school of Millet that he is justly famous.

12. IN THE FIELDS

Plate

A young woman carrying baskets stands in the foreground. She calls to a man in the left foreground.

Signed and dated 1880 at Damvillers, his native place, where there is (or was) a statue by Rodin to his memory. Damvillers, near Monmédy, is some thirty miles from Sedan in northern France. This is a late picture in his short career.

30 inches x 40 inches.

Purchased November 16, 1894.

13. A PEASANT BOY

Seated on a bench.

32 inches x 25½ inches.

Purchased October 25, 1912.

BECKER, CARL LUDWIG FRIEDRICH

German. Born in Berlin, December 18, 1820. Died, December 20, 1900.

Becker belonged to a school headed in France by Paul Delaroche, which delighted in representing scenes of a genre character with an historic background. Oftentimes the stories these artists had to tell were of more interest than the artistic qualities of their pictures. But Becker had a rich color sense, and an instinct for decoration which saved him from mere banality.

14. The Count's Birthday

The Count, an elderly gentleman, is seated on the right. A lady is presenting to him her little daughter, while in the background is an old lady, perhaps the housekeeper, two other gentlemen and a little boy.

Signed and dated 1869.

43½ inches x 56 inches.

Wilstach Bequest.

BEELDEMAKER, JAN

Dutch. Born at The Hague, 1630. Died about 1710.

A painter of landscapes, flowers and animals, excelling in boar and stag hunts. He was still alive in 1710.

15. THE MILKMAID

In a red dress and asleep, she leans against the bank on the left. A dog laps the milk in the pail. A man leans over her left shoulder. A boy near a tree in the left background; a dog in the right foreground.

17⅞ inches x 24 inches.

Purchased October 14, 1907.

BEERSTRAATEN, JAN ABRAHAMSZ

Dutch. Baptized at Amsterdam, May 31, 1622. Lived in Amsterdam and died there, July, 1666.

Beerstraaten is peculiarly an Amsterdam painter, and although he travelled about Holland, and even painted foreign scenes (Mediterranean seaports, founded on local sketches made by other artists), he pictures to us in an intimate way the life and scenery about his native town. Marine and coast views, winter landscapes and sea fights were his main theme.

JOOS VAN DER BEKE
PORTRAIT OF A MAN
(SEBASTIAN MÜNSTER ?)

16. A WINTER LANDSCAPE

There is a house at the extreme left. The principal object is an old country parish church covered with snow. In the far distance a view of the town, half hidden in the gloom of an approaching snowstorm; oblivious of the weather, a number of figures are skating on the river. On the right is a castle.

Signed on a plank on the right foreground, "Beerstraaten."

34¾ inches x 48 inches.

Purchased December 23, 1904.

BEKE, JOOST VAN DER, Called Joost or Joos van Kleef or Cleves

Dutch. Born at Antwerp or perhaps at Cleves, about 1485. Died at Antwerp shortly after November 10, 1540.

[Pupil of Jan Joest van Kalkar before 1507; probably he was at this time the teacher of Barthel Bruyn (1463–1557); accepted Freemaster at Antwerp, 1511, where he was influenced by Quentin Matsys and Joachim de Patinir; deacon between 1519–1525; he seems to have gone to Italy, 1507–1511, also to Cologne, 1515, and later to England and other parts of Europe.

Joost van der Beke is probably identical with the so-called "Master of the Death of the Virgin"—a name derived from a triptych now in Munich, with a replica at Cologne. Other works of this master are in the Antwerp Royal Gallery, also in the Church of St. Jacques, Antwerp, at Genoa, Naples, Florence, Berlin, Frankfort, Cassel, Dresden, Vienna, Windsor and Paris.]

17 PORTRAIT OF A MAN

Plate

He is seated three-quarter length with his face turned to the left. His ample black robe reveals fine linen at the neck and wrists. His hands are raised, one of them holding a scroll.

Wood, 26 inches x 20⅜ inches.

[Formerly in the Ladislaus Bloch Collection, Vienna. Sold through Frederick Muller, Amsterdam, November 5, 1905, when it was purchased by John G. Johnson, Esq., of Philadelphia. In the catalogue of this sale it was

designated "German Master, Recalling Bartel Bruyn, or the School of Hans Holbein the Younger," and entitled "Portrait, presumably of Sebastian Münster," and reproduced in photogravure.]

Given by John G. Johnson, Esq., November 5, 1912.

BELLINI, GIOVANNI. See Venetian School

BELOTTO, BERNARDO

Venetian. Born in Venice, January 1, 1720. Died in Warsaw, October 17, 1780.

18. A BRIDGE SCENE

Apparently the Grand Canal, Venice, is represented here, with numerous gondolas and gondoliers dotting its surface. The Bridge, if ever a real structure, has long since disappeared. The building upon it is an imposing classical edifice, approached on either side by flights of steps leading from the quay. Tall pillars support its pediment, which is crowned with acroteria glistening in the bright sunlight against the sky.

34⅜ inches x 50 inches.

Inscribed on the right is the name of "A. Canal," *i. e.*, Antonio Canale. The authorship of Venetian views of this type with black shadows and strongly incised lines in the architecture has been much disputed. The diminutive name of "Il Canaletto" was originally applied to Bernardo Belotto (1720–1780) to distinguish him from his master and uncle, Giovanni Antonio Canale (1697–1768), who was both earlier and more original. But in the course of time Antonio also became called Il Canaletto. Hence, a great deal of confusion between their works.

Purchased November 16, 1895.

BERNARDINO DI MARIOTTO. See Italian School

BEYEREN, ABRAHAM VAN

Dutch. Born in The Hague in 1620 or 1621. Died about 1675. Master of the Guild at The Hague, 1640. Master of the Guild at Delft, 1657. Member of the Guild at Alkmar, 1674.

Insufficient regard is still paid to the still-life pictures of this artist, who is entitled to the highest rank in his group. He excelled especially in the painting of fish, but he is also noted for his "Breakfast Pieces" (*cf.* Pieter Claesz) and for his flowers and fruit.

19. STILL-LIFE

Dead fish placed on a stone table, many of them prepared for cooking.

Signed with the artist's monogram.

28½ inches x 35¼ inches.

Given by John G. Johnson, Esq., August, 1900.

BILLET, PIERRE CÉLESTIN

French. Born, 1837, at Cantin. Contemporary.

A painter of rustic scenes; a pupil of Jules Breton.

20. THE NOONDAY REST

Three peasant women seated under trees, one with a child in her arms; another is leaning against a tree on the left. Faggot gatherers and woodmen in the right distance.

Signed and dated 1874.

45 inches x 58 inches.

Given by John G. Johnson, Esq., October 15, 1906.

BONFIELD, GEORGE R.

English. Born in Portsmouth, England, 1802. Died in Philadelphia, 1898.

He was brought when young by his parents to Philadelphia, where he became a stone carver and sculptor. It was in this capacity that Joseph Bonaparte, who then resided at Bordentown, N. J., met him, and often had him at his residence. It was owing to the encouragement of Bonaparte that he became a painter, and as he had been brought up in a seaport, and had spent some years in the Island of Guernsey, and having a natural tendency in that direction, he made marine painting his principal object, although he did not neglect landscape or the figure. Many American, also English, French and Mediterranean, coast and river scenes are numbered among his works. He was in his day the leading

marine painter of America, and his pictures have been taken to and admired in all countries. He was one of the leaders in all art movements, collaborating with Neagle, Sully, Shaw, Birch, Rothermel, Sartain and others, and was one of the early members of the Pennsylvania Academy of the Fine Arts, with which he was connected for many years. He was also one of the founders of the Artists' Fund Society of Philadelphia, with which so many able artists were associated. While distinctively a painter, his knowledge of prints was unequalled in America, and he was the principal factor, which to him was a labor of love, in forming the great "Claghorn Collection," which on the death of the owner found a home in Baltimore. He practiced his art almost up to the day of his death.

21. **RIVER SCENE**

Figures rowing out towards sailing vessels.

Signed and dated 1854.

24 inches x 36 inches.

Wilstach Bequest.

BONHEUR, ROSA

French. Born in Bordeaux, October 22, 1822. Died at the Chateau of By, near Fontainebleau, May 26, 1899.

Pupil of her father, Raymond Bonheur; Director of the Paris Free School of Design for Young Girls, which she founded in 1849. Marie Rosalie Bonheur was a popular painter of animals and extremely industrious in her devotion to her art; she lived to old age and to see her paintings included in the leading museums.

22. **"BARBARO" AFTER THE HUNT**

Plate

A rough-haired dog, sitting on its haunches in a yard, chained to a nail. A bucket and a scrubbing brush on the ground on the left, as well as the animal's unhappy expression, indicate Barbaro has just had a bath.

Signed. The name of the dog inscribed in the right top corner.

38 inches x 51¼ inches.

Given by John G. Johnson, Esq., January 25, 1900.

BONIFAZIO DI PITATI

Veronese. Flourished, 1510-1540.

Bonifazio was the first and the most eminent of three artists all called Bonifazio and originating in Verona. To distinguish him he is called Bonifazio I, Veronese. He was a follower of Palma Vecchio, and much influenced by Giorgione and Titian. His treatment of allegorical and

ROSA BONHEUR
BARBARO AFTER THE HUNT

BONIFAZIO I, VERONESE

SANTA CONVERSAZIONE OR HOLY FAMILY IN A LANDSCAPE

religious subjects in poetic landscapes gives many of his pictures a Giorgionesque atmosphere; his rich glowing color is Titianesque, while his voluptuous treatment of form recalls Palma; thus it is that his pictures have often been mistaken for those of his three more celebrated contemporaries.

23. SANTA CONVERSAZIONE OR HOLY FAMILY IN A LANDSCAPE

Plate

The Virgin in a red robe, blue mantle and white scarf sits before a deep green curtain, with the Infant Saviour on her knee. St. John runs up to Him, yet is detained by St. Joseph on the left. St. Jerome, represented with his lion, is reading a book on the right. Oriental landscape with cavalry in the background.

80¾ inches x 55¼ inches.

Acquired January, 1922, from the Cornwallis-West Collection, Ruthin Castle, Ruthin.

BONINGTON, RICHARD PARKES

English. Born in Arnold near Nottingham, England, October 25, 1801. Died in London, September 23, 1828.

Pupil of the École des Beaux Arts and of Baron Gros. Bonington was of English parentage, but of French training especially. He went to Paris at the age of fifteen. During his short life he created a profound impression on the art of both countries as a landscapist. In 1822, he visited Venice, where he was influenced by the warm coloring of the Venetian painters.

24. A LANDSCAPE IN NORMANDY

Plate

Figures are on a spit of land in the foreground. Tall houses in the distance, a tree-covered hill beyond.

Purchased July 14, 1896. 12 inches x 10 inches.

BOSCH, JEROME, Attributed to

Originally called Heironymus van Aken, he changed his name for that of his birthplace in the Netherlands, Hertogenbosch or Bosch (Bois-le-Duc), where he was born about 1460, and where he died about 1516. A painter of great imagination and fantasy, he exerted great influence on Pieter Brueghel the Elder.

25. THE JUGGLER ("L'ESCAMOTEUR")

The juggler, in profile to the left, stands before a low table on which lie the objects with which he practices his deceptions on the curious and credulous. In the back-

ground is a crowd gazing up at a nude man placed on a column. Three men in the right foreground are at a table before a stable, through the bars of which an ox is in bovine contemplation of a book of music. On the extreme left a man is stealing the purse of the one in front of him.

Wood, 43⅜ inches x 34⅞ inches.

At first sight it is obvious that this panel is archaistic in its derivation, and proleptic in its aim, but any doubt is dispelled by reference to the "Escamoteur," formerly in the Crespi collection at Milan, and sold in Paris in 1914, No. 92; it measures 41 inches x 54 inches. Another somewhat similar composition is in the Saint Germain-en-Laye Museum. Both are illustrated in Paul Lafond's Monograph on "Bosch," 1914, p. 60.

Purchased by Wilstach Fund, December 5, 1914.

BOTH, JAN

Dutch. Born at Utrecht about 1610. Died at Utrecht, August 9, 1652.

He was the son of Dirck Both, a painter on glass, and a pupil of Abraham Bloemaert in 1624, together with his brother, Andries. He travelled in France and Italy, where he took for his models the landscapes of Claude Lorraine. In 1640, on his return to Utrecht, he was made Dean of the Guild of Painters. His brother, Andries, who died 1650, often collaborated with him, painting the figures in his landscapes. These landscapes are noted for their soft golden tone.

26. LANDSCAPE WITH HORSEMEN

(Formerly catalogued as "Landscape and Horseman")

Near a clump of trees on the right, at a turn in the road looking down on to a river, two men on horseback are riding away towards the left. Another man on horseback is in the left distance; other figures sitting at the roadside.

37 inches x 38 inches.

Purchased July 12, 1895.

27. THE BRIDGE

Several men on horseback are about to ride across the bridge, a great part of which on the left is in half ruin. In the left background is a high hill; in the right distance a lake and a city.

30⅞ inches x 40⅝ inches.

RICHARD PARKES BONINGTON
A Landscape in Normandy

[This picture if painted by Both is a copy. The original, attributed to Salvatore Rosa, hangs in the Pitti Gallery, Florence. The coat of arms on the bridge is that of the Medici family of Florence. (*cf.* Salvatore Rosa, this catalogue.)]

Given by John G. Johnson, Esq., October 19, 1907.

BOUGUEREAU, WILLIAM ADOLPHE

French. Born in La Rochelle, November 30, 1825. Died in La Rochelle, August 18, 1905.

Pupil of Picot and of the École des Beaux Arts. It has been well said that he withdrew from a business career and was the architect of his own fortune. Bouguereau's art was highly academic and pseudo-classic, and on account of the modern reaction against this style, his art is today not appreciated. But it must be said that Bouguereau was a master of drawing and composition, and for those who do not seek life and color in art, his pictures are satisfactory.

28. THE THANK OFFERING

Two full length, life-size figures. A little child, a blanket over her knees and sitting in a chair, leans her head against the bosom of her mother, who, with a lighted candle in her right hand, looks up ecstatically at the statuette of a saintly figure placed on a chest of drawers on the left beneath the attic window.

Signed and dated 1867.

57½ inches x 42 inches.

Given by John G. Johnson, Esq., August 8, 1900.

BOULARD, ÉMILE

French. Contemporary.

Boulard is a painter known for his portraits of women, and for his interiors with figures.

29. AN INTERIOR

A lady in a rose-colored dress is writing near the window on the right. Behind her, to the left, is a chest of drawers before a wall hung with tapestry. A door on the right leads to another room in which are pictures.

Signed.

21¾ inches x 18¼ inches.

Purchased August 12, 1907.

BOULLONGNE, JEAN DE, Called Valentin

French. Born at Coulommiers, 1600. Died at Rome, August 7, 1634.

Although French by birth, he should be classed among the Italian naturalists. His early training is unknown; but he seems to have been influenced by Caravaggio. In reacting against the artificial classicism of the period he turned to the representation of horrible or ugly scenes. He is not to be confused with his cousin, the French line-engraver of the same name.

30. GRACE BEFORE MEAT

The young Christ, with the halo round His head, is seated on the far side of the table, which is set with viands. He raises His hand in blessing. On the left is the Virgin, and on the right St. Joseph. In the foreground a small table with a jug, cup and saucer, and flask; a cat is jumping onto the table.

50¾ inches x 75 inches.

Purchased January 8, 1904.

BOUTELLE, DE WITT CLINTON

American. Born in Troy, New York, 1817. Died in Bethlehem, Pennsylvania November 5, 1884.

31. LEHIGH VALLEY FROM MOUNT ROGERS

The river runs past a cottage in the middle distance, with Bethlehem seen beyond.

Signed and dated 1861.

Wilstach Bequest.

40 inches x 50 inches.

32. FISHTRAP ON THE LEHIGH RIVER

Circular, 22 inches x 22 inches.

Wilstach Bequest.

33. JUNE SCENE NEAR BETHLEHEM, PA.

A water mill and mill pond.

24 inches x 32 inches.

Wilstach Bequest.

JULES BRETON
Burning Tares in a Wheatfield

BOZNANSKA, OLGA

Polish. Born in Krakow, April 15, 1865. Contemporary.

Studied in Krakow and in Munich. Her portraits show a preference for gray tones and a certain evanescence of line, which has often been mistaken as a reminiscence of Eugène Carrière.

34. PORTRAIT OF A WOMAN

Three-quarter length figure of a woman, seated.

41½ inches x 29⅞ inches.

Purchased January 27, 1917.

BRANDI, GIACINTO

Roman. Born at Poli near Rome, 1623. Died at Rome, 1691.

A pupil of Lanfranco. In the early part of his career he painted characteristic works, but love of pleasure finally led to his working with negligence and dispatch.

35. ST. CECILIA

The patron saint of music is turned three-quarters to the left, and seated at the organ. An angel places a crown on her head. Five other musician angels are represented.

86 inches x 68 inches.

Purchased January 8, 1904.

BRETON, JULES ADOLPHE AIMÉ LOUIS

French. Born at Courrières, May 1, 1827. Died, July 4, 1906.

A genre and landscape painter, who became highly esteemed by academic circles and collectors. His pictures lack the truth and realism of such profound painters as Millet, yet his genuine poetic feeling, combined with sound craftsmanship, justifies to a great extent the popularity of his work.

36. TIRED OUT

A peasant girl, asleep on straw in a field; full length.

Signed and dated 1868.

16 inches x 12½ inches.

Wilstach Bequest.

37. BURNING TARES IN A WHEATFIELD

Plate

Two farm laborers burning weeds in the right foreground. Two children approach from the left.

Signed and dated 1868.

38 inches x 53 inches.

Wilstach Bequest.

BRION, GUSTAVE

Alsatian. Born at Rothau, October 24, 1824. Died in Paris, November 4, 1877.

A pupil of Guérin. A genre painter who loved melancholy and solemn subjects. Typically Alsatian, he reveals in his art the familiar things of every day life.

38. READING THE BIBLE IN THE FAMILY

The aged father sits in the center by the table and reads the Bible; a group of nine figures.

Signed and dated 1870.

43 inches x 47 inches.

Original Wilstach Bequest.

BROWN, JOHN LEWIS

French. Born in Bordeaux of English origin, 1829. Died in Paris, 1890.

A painter of sporting and military subjects.

39. THE MEET

The huntsmen and hounds at the meet in the open field near a windmill.

Signed and dated.

40¼ inches x 40⅛ inches.

Given by John G. Johnson, Esq., November 5, 1912.

BRUEGHEL, PIETER THE YOUNGER

Flemish. Born in Brussels, 1564. Died in Antwerp, 1638.

He was the son of Pieter Brueghel the Elder (old Brueghel, Brueghel the Droll) whose works he copied and imitated. The brother of Jan Brueghel and the father of Pieter Brueghel III, he thus belonged to a family of distinguished artists, and was himself designated as "Hell" Brueghel because of his preference for frightful and eccentric scenes.

He was a pupil of Gilles van Coninxloo of Antwerp, a freemaster in 1585. Inferior to his father, he is nevertheless one of the most characteristic painters of the Flemish school.

40. THE CRUCIFIXION

In the center is Christ on the Cross with a thief on the right. The cross of the thief on the left is being elevated into position. Numerous figures. Jerusalem in the left distance.

Wood, 25½ inches x 47⅜ inches.

This "Crucifixion" recalls the composition, "The Procession to Calvary" in the Antwerp Gallery and other somewhat similar works. All such pictures, which may be assigned to Pieter Brueghel the Younger without much risk, are derived from one or more works by the Elder Brueghel, who excelled in such subjects and painted with a different technique.

Purchased August 6, 1903.

BULAND, EUGÈNE

French. Born, 1852, in Paris. Contemporary.

Pupil of Cabanel and of the École des Beaux Arts, Paris.

41. AUDIENCE DAY

Fourteen figures, smaller than life-size. A gendarme, in a cocked hat and sword, is seated in a Court Room inside the bar. Outside and more to the right, are men, women and boys.

Signed and dated 1895.

47 inches x 37⅜ inches.

Purchased August 30, 1895.

BUNNY, RUPERT C. W.

Australian. Born, 1864, in Melbourne, Australia.

Studied under Jean Paul Laurens, at Paris. A figure and decorative painter, also represented in the Luxembourg Gallery, Paris, in Budapest, and in several galleries in Australia.

42. AT THE BEACH

Three women and a dog near the seashore. On the right a young lady is about to dress.

Signed.

51½ inches x 78⅞ inches.

Purchased August 6, 1908.

BURGMAIR, HANS THE ELDER, Manner of

German. Born at Augsburg, 1473. Died, 1531.

Painter and engraver, friend and fellow-laborer of Albrecht Dürer in the service of Maximilian I, he is entitled to high rank among illustrative artists.

43. ST. ULRIC AND ST. AFRA

Two small, full length figures. On the left is St. Ulric in full canonicals, standing beneath a small vaulted building, and holding a fish in his hand. He faces towards the right, where is St. Afra, who wears a crown and has her right arm about the trunk of a tree.

Inscribed "HB" and dated 1523(?) on the knob of St. Ulric's pastoral staff. This picture as we see it now undoubtedly represents two wings of a triptych, the center panel of which has been lost, and the wings joined together.

Wood, 39⅛ inches x 41¼ inches.

Burgmair made drawings for engravers on wood, and among them six for the lives of Ulric, Symbrecht and Afra in 1516. (See R. Muther: "Burgmair's Works" in "Repertorium f. Kunst," 1886, Vol. IX, p. 428.) A church in Augsburg is dedicated to St. Ulric and St. Afra, the foundations of the choir being laid in 1500. St. Ulric holding a fish is found in Burgmair's painting in Berlin.

Given by John G. Johnson, Esq., October, 1907.

CABANEL, ALEXANDRE

French. Born at Montpelier, September 28, 1823. Died in Paris, January 22, 1889.

A pupil of Picot. Cabanel was the incarnation of the Academic, and as such was laden with orders and offices, amid the tumultuous applause of the public. His pictures are always blamelessly drawn, well painted, but they leave one cold and untouched. His art has been described as "graceful, delicate and insipid."

As the master of Benjamin Constant, Bastien-Lepage, Albert Besnard and others he wielded considerable influence on the art of his time.

44. CONTEMPLATION

Full length figure of a young woman in white blouse and blue skirt, seated.

36 inches x 44 inches.

Wilstach Bequest.

CACHOUD, FRANÇOIS

French. Born, 1866, in Chambéry.

A pupil of Delaunay and of Gustave Moreau.

45. THE HOUR OF THE CRICKET. (L'Heure du Grillon)

A man is pulling a punt up to the bank on the right among willow trees. Moonlight. Hills in the left distance.

Signed and dated 1902.

55¼ inches x 79¼ inches.

Purchased September, 1902.

46. A TURN IN THE ROAD: MOONLIGHT

A road turns in the middle distance, with a shed on either side.

23½ inches x 29 inches.

Purchased August 30, 1916.

CAGNACCI, GUIDO, Attributed to

Bolognese. Born at Castel San Arcangelo, near Rimini, 1601. Died in Vienna, 1681.

Cagnacci, so nicknamed from his deformity, but Guido Canlassi in point of fact, was a pupil of Guido Reni, as the subjoined picture tends to indicate.

47. DIANA ASLEEP

Full length figure of the goddess reclining in a white robe, blue sash and red mantle. Her legs toward the right. Landscape on the right.

38⅜ inches x 58½ inches.

Formerly catalogued as Murillo: "Venus Asleep." The present attribution is based on the "Tarquinius and Lucretia," by Cagnacci, in the Wallace Collection (No. 643), and the original in the Academy of San Luca at Rome.

Purchased January 8, 1904.

CAMPI, GIULIO, Attributed to

Cremonese. Born at Cremona, 1500. Died, 1572. (Formerly attributed to Angelo Bronzino.)

Giulio Campi was possibly a pupil of his father, Galeazzo Campi, and formed under Romanino, but various influences combined to create his style.

48. A PORTRAIT OF A LADY

Three-quarter length, three-quarters to the left. In a black dress with white lace and cuffs and cap of rich texture. The right hand raised to her breast, the left holding a glove. Green curtain background.

Wood, 39¼ inches x 34 inches.

Purchased May 15, 1896.

It is difficult to accept the traditional ascription of this portrait as of "A Princess of the Sciarra Family," by Angelo Bronzino. It is true that Campi and Bronzino—or rather the members of those artist families here designated —were exact contemporaries. But there is nothing Florentine about this portrait.

One may compare this with the figure of the Virgin, seated high up on the left and looking down in profile to the right, in the "Madonna and Child with St. Peter, two other Saints and a Kneeling Nun" in the Rudolfinum at Prague (No. 98 in the 1912 Catalogue). It will be seen that in technique (as far as one may judge by photographs), in the treatment of the ears, hands, massive oval of the face and its outline, the two pictures are closely related. The Prague panel is signed and dated 1525.

The morphological characteristics seen here may be compared also with the figure of the Virgin, kneeling to the left and seen in profile, in the "Madonna with two Saints and two Donors" in the Brera Gallery at Milan (1907 Catalogue, No. 329, and illustrated in Corrado Ricci: "Pinacoteca di Brera," p. 68). Reference may also be made to the two women in the center in the "Christ Preaching in the Temple" and to the female figures in the "Presentation in the Temple," both in the Church of S. Margherita at Cremona.

GIULIO CAMPI
A Portrait of a Lady

CANO, ALONSO

Spanish. Born at Granada, 1601, where he died, 1667.

Painter, sculptor and architect, he was purely Spanish by training. His master in painting was Pacheco, the teacher and father-in-law of Velasquez. He was a painter whose work is not yet sufficiently esteemed.

49. A CARTHUSIAN

In a white habit with hood; seated three-quarters to the right, holding a document in the left hand.

38½ inches x 29⅛ inches.

Purchased January 8, 1904.

CAPELLE, JAN VAN DER. See Dutch School

CARIANI, GIOVANNI BUSI, Called Cariani See under Palma Vecchio.

CARO-DELVAILLE, HENRI

French. Born, June 7, 1876, in Bayonne. Contemporary.

He studied first in Bayonne, then under Léon Bonnat in Paris and travelled in Spain. He was influenced at the same time by Renoir and Whistler. His southern sympathy with the Spanish school, combined with the strong realism of Bonnat, the suavity of Whistler and the impressionism of Renoir, developed in Caro-Delvaille a singularly personal style. He is primarily the painter of elegant Parisian women, whom he portrays boldly and brilliantly.

50. A WOMAN LOOSENING HER HAIR

Three-quarter length, three-quarters to the left. A nude woman with her hands up to her head. Her clothes on the table to the left.

Signed and dated 1907-08.

See the Studio, 1903, Vol. 19, p. 138.

55¼ inches x 39½ inches.

Purchased August 6, 1908.

CAROLUS-DURAN, CHARLES ÉMILE AUGUSTE

French. Born in Lille, July 4, 1837. Died, 1917.

A painter of portraits and history as well as of landscape and genre. He first exhibited at the Salon in 1865. One of the Founders of the Société Nationale des Beaux Arts, he became its president in 1898.

51. THE POPE'S CHAMBERLAIN

Full length, life-size portrait of the Chamberlain in black court dress, white ruff and cuffs.

Signed and dated "Rome, Mars, 1908."

79¾ inches x 46¾ inches.

Purchased August 30, 1916.

52. A COUNTRY SCENE IN SAVOY

Marshy land, seen under a cloudy sky. Blue-green in tone.

Signed and dated 1900.

29½ inches x 39½ inches.

Purchased April 16, 1917.

CARRACCI, LODOVICO

Bolognese. Born at Bologna, 1555. Died, 1619.

The founder of the once successful and long esteemed school at Bologna. His works illustrate the eclectic style that once prevailed, but is not today highly rated. He was the uncle of Agostino and Annibale Carracci, who continued the eclectic school.

53. ST. SEBASTIAN

Small, full length figure. His right side pierced by two arrows, he gazes anxiously to heaven.

39 inches x 29¼ inches.

Purchased January 8, 1904.

CASSATT, MARY

American. Contemporary. Born in Pittsburgh, Pa., 1855. Lives in Paris.

One of the leading painters of the Impressionist school. A pupil of Édouard Manet, and influenced by Degas.

MARY CASSATT
Woman and Child Driving

WILLIAM M. CHASE
STILL LIFE

54. ON THE BALCONY

Two young Italian women and a man on a balcony.

40¼ inches x 33 inches.

Gift of John G. Johnson, Esq., October 15, 1906.

55. WOMAN AND CHILD DRIVING

Plate

A woman is seated in a two-wheel cart, driving through a wood. She is accompanied by a little girl, while a groom is seated behind.

Signed.

Purchased 1921. 35 inches x 52¾ inches.

CAVÉ, JULES CYRILLE

French. Born, 1859, in Paris. Contemporary.

Pupil of Bouguereau and of Robert-Fleury. A painter of portraits and of flowers.

56. FROM THE FIELD

A young peasant woman, dressed in brown and gray and wearing sabots, is seated with her hands in her lap and seen at full length, turned towards the left. Plain background.

Signed and dated 1912. 52½ inches x 38¾ inches.

Purchased October 18, 1912.

CHASE, WILLIAM MERRITT, N. A.

American. Born at Franklin, Ind., November 1, 1849. Died, October 25, 1916.

He worked first under Benjamin F. Hayes, at Indianapolis, and then, at the age of twenty, came to New York; later he studied for five years at Munich under Piloty and Leibl. In Spain he copied Velasquez and in London he fell under the influence of Whistler. Hence he developed a versatility and a wide range in various media, oil, water color, *gouache* and pastel. The influence of Piloty and Velasquez led him to be interested in still-life and he was one of the first Americans to revive the art of still-life painting in the broad manner of Velasquez, Chardin and Manet.

57. STILL-LIFE

Plate

A metal urn, ewer, two bowls and a red pepper on a table.

Signed.

Listed in Catalogue of Loan Exhibition of Paintings by Chase, Metropolitan Museum, 1917, p. xxiv.

Purchased March 8, 1895. 28½ inches x 36 inches.

CIGNANI, CARLO

Bolognese. Born at Bologna, 1628. Died at Forli, 1719.

Forming himself on a study of the works of Correggio and the Carracci, he endeavored to work in the grand manner. Facility of conception was, however, followed by difficulties of execution. Yet he attained academic success in a debased period.

58. A MARTYRDOM

Clad in blue tunic and yellow mantle, St. Cyril, if it be he, is writing on a tablet with his stylus. An angel above is about to place a crown on his head. On the right a Roman official is enthroned.

Purchased July 8, 1904. 115½ inches x 75 inches.

CLAESZ, PIETER, of Haarlem

Dutch. Born at Burg-Steinfurt, Westphalia, about 1590, settled at Haarlem before 1617, where he was buried, January 1, 1661. The father of Claes Berchem, noted landscape painter.

The works of Pieter Claesz are prized by European galleries for their simple rendering of "breakfasts." As a still-life painter he influenced Chardin.

59. BREAKFAST PIECE

A charcoal brazier, herring, tobacco, pipe, tinder box, pipe lighters, glass beaker, metal pot, all on a table.

Signed with the artist's monogram (the P and C interaced) and dated 1642, *cf. Pennsylvania Museum Bulletin*, February, 1922, where it is published.

Wood, 15 inches x 21¼ inches.

Purchased from the Raedt van Oldenbarneveld Collection, Holland, April, 1902.

CLAUSEN, GEORGE, R. A.

English. Born, 1852, in London, where he now lives and works.

He studied in the South Kensington Schools and under Bouguereau in Paris, and is known as a painter of figure and of landscape.

60. PLANTING A TREE

A farmer and his boy planting a tree in a field.

Signed and dated 1881. 30⅛ inches x 25¼ inches.

Given by John G. Johnson, Esq., October 15, 1906.

CLAYS, JEAN PAUL

Belgian. Born in Bruges, 1819. Died in Brussels, February 9, 1900.

A painter who received high honors in his lifetime. Although a Belgian, he was trained in Paris. His reputation rests upon his marine scenes and harbor views.

Wilstach Bequest.

61. MARINE VIEW

Several sailing vessels; gulls skim the water. A water mill in the center distance.

Signed and dated 1870. 29 inches x 42½ inches.

Wilstach Bequest.

62. MARINE VIEW

Sailing vessels in a choppy sea; a steamer further out at sea in the right background. Cloudy sky.

Signed.

Wilstach Bequest. 10 inches x 16 inches.

CONSTABLE, JOHN, R. A.

English. Born at East Bergholt, Suffolk, June 11, 1776. Died in London, April 1 1837.

For many years he struggled against the traditions of "the brown tree school." But in the end he won recognition for the desirability of rendering the grays and greens of cultivated landscape and the action of the sun on wet grass. His example was readily adopted by the Barbizon School in France.

63. THE OLD CHAIN PIER, BRIGHTON

View from the seashore, looking towards the old pier. Sailing vessels on the beach on the left; beyond them, houses on the Marine Parade. Sailing vessels on the right.

Purchased May 15, 1896. 23¾ inches x 38½ inches.

Evidently painted about 1824, when Constable was in Brighton, as he was also in 1826 and 1828. The continued ill-health of his eldest son caused these journeys to a place that he cordially disliked as a "receptacle of the fashion and off-scouring of London."

Perhaps this is the picture exhibited at the Royal Academy in 1827, No. 186. Presumably that shown at Burlington House, 1890, No. 55, by Henry Reeve.

The Victoria and Albert Museum possesses a water-color drawing (4¼ inches x 16½ inches) of the "Chain Pier, Brighton," and three drawings of Brighton Beach by Constable. It also contains several small oil sketches on paper, dated in June and July, 1824, of "Brighton Beach."

A picture of the same subject in a similar light is to be found in the Johnson Collection, Philadelphia, Pa.

COROT, JEAN BAPTISTE CAMILLE

French. Born in Paris, July 20, 1796. Died in Paris, February 23, 1875.

Corot was a prolific painter of various subjects, but he is best known for his landscapes. In 1826, he went to Rome, where he painted classical ruins. This experience gave to all his art a classical quality, rhythmic, and serene, in spite of the fact that his pictures are mostly views of his Ville d'Avray. He was a poetic painter, happy in spirit, and successful. Fortunate throughout his life, receiving many honors, he is still esteemed as one of the most gifted landscapists of the French school.

64. LANDSCAPE

Plate

A man is in his punt; a cow stands in the water. A mill is on the far side of the dam in the center distance.

Signed.

Wood, 12 inches x 19 inches.

Wilstach Bequest.

65. ARCHITECTURAL STUDY

Sketch of the façade of a house with classical architectural features above the doorway.

Signed.

12¼ inches x 8¾ inches.

Purchased October 29, 1897.

CORRADI, GIACINTO

Neapolitan. Born at Molfetti, 1693. Died at Naples, 1765.

A travelled and successful painter, he worked at Rome until 1753, when he was invited by Ferdinand VI to Spain. He remained until 1761, winning for himself a reputation comparable to that of Don Alonso de Tobar as an imitator of Murillo.

JOHN CONSTABLE
THE OLD CHAIN PIER, BRIGHTON

CAMILLE COROT
LANDSCAPE

66. ST. JOSEPH AND THE INFANT CHRIST

Three-quarter length figure of the Saint, bearded, and in yellow, who holds the Infant standing on his knee.

Purchased January 8, 1904.

45½ inches x 37½ inches.

COSTA, LORENZO. School of

Bolognese.

Lorenzo Costa was born at Ferrara, 1460, and is supposed to have been a pupil either of Cosimo Tura or of Francesco Cossa. He came to Bologna in 1480, where he worked until 1509, thereafter working at Mantua until his death in 1535. His chief pupil was Francesco Francia, also represented in this collection. While this picture is signed L. Costa and dated 1495 on St. Catherine's wheel, it is doubtful whether it is by his hand. In any case it is an example of the Bolognese school of this period.

67. MADONNA AND CHILD WITH SAINTS

The Virgin is seated high on the throne, on the steps of which are two musician angels. In the left foreground stand Bartholomew, with his knife, and St. Catherine of Alexandria, with her wheel. On the right are St. Ambrose(?) and St. Sebastian.

72¼ inches x 59⅜ inches.

Purchased January 8, 1904.

COTTET, CHARLES

French. Born at Puy, Haute Loire, July 12, 1863. Contemporary.

Studied at the Julien Academy, Paris, and then with Roll. In 1888, he went for a long stay to Holland and then became a landscape and still-life painter. He joined the Post Impressionist movement with Emile Bernard, Maurice Denis, Gauguin, van Goch, Toulouse-Lantree, Zuloaga and others, but did not become a radical revolutionary in art. In 1890, he, with Jacques Blanche, René Ménard, Lucien Simon and others, founded the Société Nationale des Beaux Arts. Since that time his palette became darker and thicker. He lives in Paris.

68. MARINE-PIECE

Fishing smacks in the harbor, seen by moonlight.

Signed.

35½ inches x 43½ inches.

Given by John G. Johnson, Esq., October, 1907.

COURBET, GUSTAVE

French. Born in Ornans, Franche-Comté, June 10, 1819. Died at La Tour de Peilz, near Vevey, Switzerland, December 31, 1877.

As the leader of the realist movement in French art, and a revolutionary spirit, Courbet met with little but adverse criticism at the hands of his contemporaries, so that his life was embittered by lack of recognition. Yet he was a powerful painter, with a wholesome influence on later art.

69. A VIEW OF ORNANS

Cattle and figures near a lake in the foreground; houses beyond, and a high rock in the distance.

Signed.

18 inches x 21⅜ inches.

Purchased January 8, 1895.

70. A RILL IN THE MOUNTAIN

Water flows between two mountain passes into the stream in the foreground.

Signed and dated 1873.

21¾ inches x 25⅝ inches.

Given by John G. Johnson, Esq., October, 1907.

71. THE WAVES

The waves occupy the main portion of the composition. A boat is on the bank in the foreground.

Signed.

29 inches x 58½ inches.

Given by John G. Johnson, Esq., March, 1905.

CRAYER, GASPAR DE

Flemish. Born in Antwerp, April 1, 1582. Baptized at Antwerp, November 18, 1584. Died in Ghent, January 27, 1669.

A pupil of Raphael van Coxyen, but more influenced by Rubens. The contemporary of Rubens and van Dyck, he gave proof of early ability, more especially in producing large religious paintings. Grandeur rather than genius, knowledge rather than simplicity, will be found in his works.

72. ST. BENEDICT AND TOTILA

On the left St. Benedict, habited in black, outside his Monastery, accompanied by three others of his Order,

receives Totila, King of the Goths, who, escorted by a large retinue, prostrates himself before the Saint. On the ground is the emblematic raven biting a piece of bread. On the extreme right soldiers hold the horses of the principal personages.

111⅞ inches x 213½ inches.

The legendary incident here represented is that of Totila's visit to St. Benedict in A. D. 540 with a view to obtaining his blessing after leading, it is said, an unexemplary life.

Purchased October 25, 1900.

CRIVELLI, VITTORIO

Venetian. Flourished, 1480-1490.

A relation, pupil and *continuateur* of Carlo Crivelli, 1430(?)–1493(?), Vittorio produced pictures remarkable for their fanciful dry and technically peculiar characteristics.

73. THE MADONNA AND CHILD WITH SAINTS

Plates

Small, full length figures. In the center the Virgin is enthroned before a cloth of honor, with fruit hanging from the throne. Her crown and the jewels on the edge of her robe are in relief. Her robe is gold and blue brocade, patterned with the pomegranate. The Infant stands on the small cushion placed on her lap. On either side of the throne and behind the low wall of the *hortus clausus* is an angel who holds fruit. In the foreground to the left and right kneel angelic musicians. Carnations are in a glass vase in the foreground.

In the outer left panel St. Bonaventura stands, facing inward, the orphreys of his cope adorned with figures of saints. A book is in his right hand, from which by its strings hangs his cardinal's hat. (It often hangs from a tree, as on the arrival of the papal nuncios to present it to him he was encumbered with washing his plate after dinner.) A jeweled crucifix in his left hand. He wears also a jeweled mitre, gloves and rings. Full length figure; three-quarters to the right. The background arched, stamped and patterned.

In the inner left panel St. John the Baptist, turned slightly to the right, with the reed cross, lamb and scroll. At his feet kneels inward, to the right, the diminutive donor in red and gold brocaded robe and red biretta, his hands folded.

In the outer right panel St. Louis of Toulouse, with book, crozier and crown; his fleur-de-lis patterned on his blue and gold brocaded robe, with figures of the prophets in the niches of the orphreys, standing inward to the left.

In the inner right panel St. Francis in brown habit, with a book in his left hand, in his right the crucifix, from which radiate the gold lines that symbolize the stigmata. A skull is on the table in the background.

Wood, each panel arched, gilt and patterned; the center 55 inches x 29¾ inches; each side panel 49⅜ inches x 15 inches.

This altarpiece recalls such rare works by this infrequent painter as the single tiered picture of the Lateran Gallery, the double-tiered ancona at San Severino, and the outstanding work at Torre di Palma. Moreover, the relationship of this altarpiece by Vittorio to Carlo Crivelli's, of 1482, in the Vatican is to be noted.

First published by F. M. Perkins in "*Rassegna d'Arte*," July, 1908, p. 120, where it was described as "among the best works of the artist."

Ricci cites certain manuscripts in support of a statement that Carlo Crivelli and his brother, Ridolfo(?), were employed in 1487 by the Vinci family at Fermo. But there are no pictures by any Crivelli with the Christian name Ridolfo; whilst the picture still (?) preserved in the family of Vinci is authoritatively stated to have borne the following inscription: "Opus Victoris Crivell. Venet. MCCCCLXXXI." Of this picture, the arched center (wood, figures two-thirds of life) represents the Virgin enthroned with the Child in her lap in benediction, between four angels, of which two play instruments in the foreground. In four side panels we have the Baptist, at whose feet a small figure kneels in prayer; St. Bonaventura with the tree, in which is a miniature Christ; St. Francis receiving the stigmata; and St. Louis of France. Twelve predella panels comprise, amongst other subjects, the Pietà and Resurrection, the rest being figures of saints.

VITTORIO CRIVELLI
THE MADONNA WITH SAINTS
CENTER PANEL

VITTORIO CRIVELLI
THE MADONNA WITH SAINTS
SIDE PANELS

The above inscription is behind the panel, and said to be a copy of the original one on the old frame. The style is that which we find in Vittorio's signed altarpieces. Note.—This work is now in the Wilstach Collection at Philadelphia. Crowe and Cavalcaselle: "Painting in North Italy," new edition by Tancred Borenius, 1912, Vol. 1, p. 97.

Bernhard Berenson in his "Venetian Painting in America," 1916, p. 24, mentions this polyptych of 1489 as "one that may rank with Victor Crivelli's best."

Purchased October 16, 1896.

CRIVELLI, VITTORIO, School of, Sixteenth Century

74. ST. JOHN THE BAPTIST

Full length figure. The Saint holds in his left hand the reed cross with the scroll.

Wood, arched, 55½ inches x 18 inches.

Formerly catalogued as "St. John," by Vittorio Crivelli. Probably by some sixteenth century follower.

Purchased January 8, 1904.

CROME, JOHN ("Old Crome")

English. Born in Norwich, 1768. Died, April 22, 1821.

At the age of twelve, Crome was a physician's errand boy, but soon after he apprenticed himself to a local sign painter of Norwich, from whom he learned the use of the brush. But he was largely self-taught, learning most from the old Dutch pictures he saw in the houses of Norfolk. His admiration for the works of Hobbema is well-known, as also the fact that he painted "for the sake of air and space." Only in recent years have his pictures met with due recognition.

75. HAY BARGES ON THE YARE

Plate

Barges and some rowboats on the wide river that runs through the hilly country on the right; a low bank on the left. Cloudy sky.

30⅛ inches x 40 inches.

Purchased October 1, 1906.

CROOS, ANTHONY JANSE VAN

Dutch. Born about 1606. Died in The Hague about 1663.

An imitator of Jan van Goyen (*q. v.*), whose pupil he may have been.

76. RIVER SCENE

Fisherman in punt with net and another man; a ruined castle on the right bank.

Signed and dated 1648.

Wood, 22 inches x 22½ inches.

Purchased October 15, 1902.

CROPSEY, JASPER FRANCIS

American. Born in Staten Island, February 18, 1823. Died at Hastings-on-the-Hudson, N. Y., 1900.

77. VIEW NEAR ROME

Figures, a monk and goats in a landscape; ruins in the distance.

Signed and dated 1847.

27 inches x 40 inches.

Wilstach Bequest.

CUYP, AELBERT

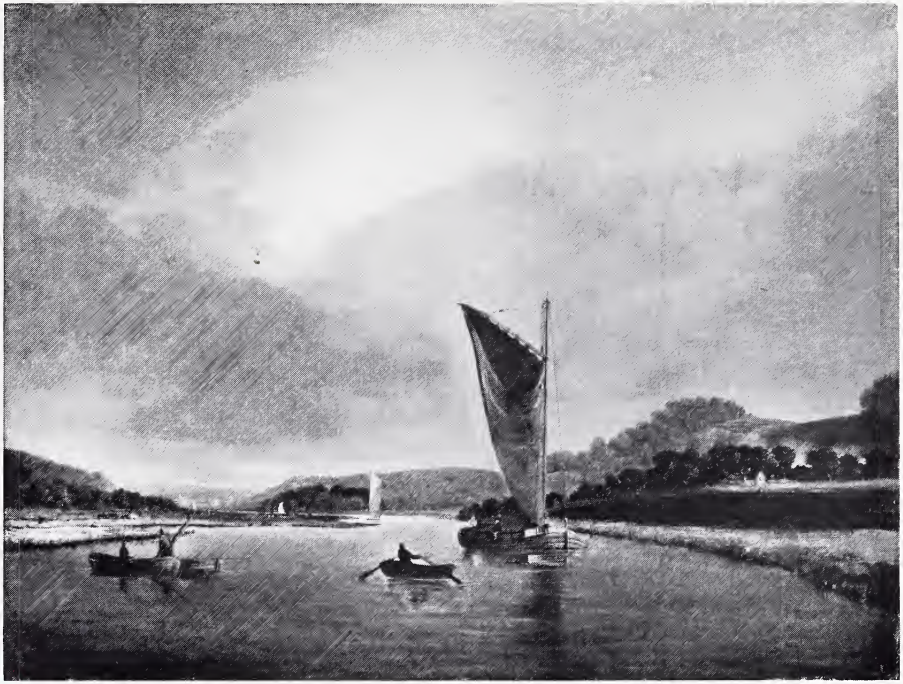
Dutch. Born at Dordrecht in October, 1620. Died there, November 15, 1691.

Pupil of his father, Jacob Gerritsz Cuyp, and influenced by Jan van Goyen and Solomon Ruysdael. He was one of the most versatile of Dutch artists. He painted portraits, animals, landscapes and various aspects of genre. His sense of the golden diffusion of sunlight in pictures recalls the name and aims of Claude.

78. COWS, WITH A MILKMAID, AND A SLEEPING HERDSMAN

Plate

On the bank of a river a herdsman is asleep near two metal milk cans; further to the right are three cows; a



JOHN CROME
HAY BARGES ON THE YARE

AELBERT CUYP

Cows, with a Milkmaid and Sleeping Herdsman

milkmaid approaches from the right. Blue sky with clouds.

Signed.

49½ inches x 67 inches.

Purchased September 21, 1905.

In the collection of Pierre de Grandpré, Paris, February 16, 1809.

In the collection of O. Pein, Cologne, October 29, 1888, No. 22.

In that of Rumerskirch, Munich, March 23, 1903, No. 18.

Smith: "Catalogue Raisonné," Vol. V, p. 314, No. 108.

Ch. Blanc: "Le Trésor de la Curiosité," Vol. II, p. 264.

H. de Groot: "Smith's Catalogue Raisonné," 1909, Vol. II, p. 343.

Sedelmeyer: "Catalogue of Paintings," Ninth Series, 1905, No. 5.

CUYP, JACOB GERRITSZ, Attributed to

Dutch. Born at Dordrecht, December, 1594. Died in the same place, 1651 or 1652.

He was the father of Albert and Benjamin Cuyp. Successful in his profession, he is best known for his portraits.

79. PORTRAIT OF A LADY

Bust, turned three-quarters to the left. Wearing a black dress, with ruff and cap.

Wood. In a feigned oval. 29⅛ inches x 22⅝ inches.

Given by John G. Johnson, October, 1907.

DAGNAN-BOUVERET, PASCAL ADOLPHE JEAN

French. Born in Paris, Janary 7, 1852. Died——

A pupil of Gérôme, he became successful at the early age of twenty-seven, with his sympathetic renderings of contemporary life. He was a poetic realist of the school of Millet, Bastien-Lepage, Roland, Jules Breton. Brittany furnished him his best inspiration. He particularly delighted in the Breton peasants at church or in festive attire.

80. A YOUNG BRETON WOMAN

Small, three-quarter length figure, seated towards the left. In black dress, white collar and ample starched headdress.

Signed.

18¾ inches x 14¼ inches.

Purchased January 27, 1917.

DARLEY, JANE COOPER

American. 1807–1877.

Jane Cooper Sully, a daughter of Thomas Sully, the painter, married Henry Westray Darley on February 16, 1833. She died March 3, 1877.

81. A TUSCAN WOMAN

Bust length. In *festa* attire and looking towards the right.

Wilstach Bequest. 20 inches x 17 inches.

DAUBIGNY, CHARLES FRANÇOIS

French. Born in Paris, February 15, 1817. Died there, February 20, 1878.

Daubigny belonged to the group of French landscape painters made famous by Rousseau, Diaz, Dupré and Corot. Daubigny was the painter of nature familiar to man; *i. e.*, inhabited nature. He especially loved river scenes. In the springtime he sailed along the Oise and painted from his boat. His landscapes are noted for their freshness and wetness; cool and green in tone.

82. TWILIGHT

Sheep are on the left on the bank of the river, which runs across the right foreground.

Signed and dated 1868.

17¼ inches x 31½ inches.

Wilstach Bequest.

83. LANDSCAPE

Plate

On the right two men are in a punt by the bank of a river. Trees on the left. Houses on the far bank in the distance.

Signed and dated 1865.

Wilstach Bequest. Wood, 15 inches x 26½ inches.

CHARLES FRANÇOIS DAUBIGNY
LANDSCAPE

84. OXEN AND CART

Four-wheeled wagon with open sides, drawn by oxen, in a field, with the herdsman on the left.

Signed and dated 1862.

16⅞ inches x 29 inches.

Purchased May 8, 1912.

DAVID, GERARD, Attributed to

Flemish. 1450(?)–1523.

The last of the great tradition of primitive Flemish art, when Bruges was being superseded by Antwerp. He was Memling's greatest follower.

85. THE NATIVITY

In the center Mary kneels before the manger in which lies the Infant. Three angels are also kneeling beside the manger and others are flying in the sky. On the left St. Joseph holds a candle, the light of which he shades with his right hand.

Wood, 48½ inches x 27½ inches.

Purchased October 7, 1902.

Bodenhausen: "Gerard David," 1905, p. 125, mentions such a composition and certain copies after a lost original. See also "Zeitschrift f. Bildkunst," 1911, Vol. XXII, p. 189.

[This picture is probably by Jan Jost, a painter who worked under the influence of Geertjen tot St. Jans, and died in Haarlem, 1519. His masterpiece is the large altar in the church of Calcar. A Nativity at night in the Johnson Collection, Philadelphia, attributed to this master with a question mark, by Valentiner, is very similar to it.

Jan Jost was possibly a fellow-student with Gerard David under Geertjen. If, however, David never came under the direct influence of Geertjen, he did so through Albert van Ouwater. In any case, the art of Gerard David and that of Jan Jost show the same influences, which may account for the difficulty in assigning such pictures as ours to one or to the other.]

DE CAMP, JOSEPH RODEFER

American. Born in Cincinnati, Ohio, November 5, 1858. Lives in Medford, Mass., and North Haven, Maine.

Pupil of the Munich Academy and of Frank Duveneck.

A member of the "Ten American Painters." Instructor, School of Boston Museum of Fine Arts.

86. THE NEW GOWN

A woman in black, low-cut dress, stands in the corner of a room, looking in the mirror. A chair is behind her on the left.

36 inches x 29⅛ inches.

Purchased March 11, 1903.

DE COCK, CÉSAR

Belgian. Born in Ghent, 1820. Died, 1904.

87. LANDSCAPE

A man walks along the bank of a river; another seated on the ground beyond; cottages and trees.

Signed and dated 1869.

17 inches x 24¾ inches.

Wilstach Bequest.

88. THE BROOK

A stream runs through the wood, seen in springtime.

Signed and dated 1870.

20 inches x 27¼ inches.

Wilstach Bequest.

DEGAS, HILAIRE GERMAIN EDGARD

French. Born in Paris, July 19, 1834. Died, 1917.

Degas began as a student of the École des Beaux Arts, and in the course of his training went through all the phases of the nineteenth century. At first he was influenced by Ingres and Flandrin, and then in turn by Chardin, Delacroix, Manet and the Japanese, but he remained throughout his life a worshipper of the great draughtsman, Ingres. From the original and bizarre union of all these elements he formed an entirely personal style. He despised everything pretty, anecdotal,

banal. Beauty for him consisted in subtle drawing and tone values, and he was chiefly interested in new problems of composition and light. In search of novel subjects he painted trim Parisian laundresses, little shopgirls, ballet dancers, circus riders, women at the bath, court scenes, portraits, and race horses with their jockeys. He was noted for his dislike of publicity and yet his influence on French art was greater than that of any other man of his day.

89. A JOCKEY

Plate

A horse is trotting over a field, with its rider in jockey costume.

Signed.

Purchased 1921, from the collection of Alexander J. Cassatt.

Pastel, 12½ inches x 19¼ inches.

DELACROIX, FERDINAND VICTOR EUGÈNE

French. Born in Charenton-Saint-Maurice, April 26, 1798. Died in Paris, August 13, 1863.

Fellow-pupil of Géricault in the studio of Guérin. Abandoning the prevailing classicism, he came to be recognized as at the head of the Romantic school. A colorist, he painted many passionate subjects.

90. L'AMENDE HONORABLE

("Interior of a Dominican Convent at Madrid")

A Bishop is enthroned on the left in a spacious reception hall, dimly lit and hung with large pictures. Dominicans bring forward a man, who falls on his knees under protest. A procession of Dominicans advances from the right.

Dated 1831. 50 inches x 62½ inches.

Purchased June, 1894.

In 1831, Delacroix wrote to a friend, in regard to this picture, that he had "found at Rouen material out of which he could build up a picture. We shall see how it develops during the winter." In consequence he set to work and he exhibited it at the Salon of 1834, No. 495, under the title of "Interior of a Convent at Madrid." The idea represented in its final form is, that a young man of good birth, being forced to take the vows, is subjected to ill-treatment when brought before a Bishop who happens to visit the convent or monastery. The Palace

of Justice at Rouen had afforded the original setting in the mind of the artist, who admittedly took his inspiration from the English novel, "Melmoth, the Wanderer," by Charles Robert Maturin (1782–1824); it was performed in 1823 as "A Melodramatic Romance." But as Moreau Nélaton: "Eugène Delacroix," 1916, Vol. I, pp. 145–149, points out, "the picture still enjoys the fame that the theme which inspired it has completely lost."

It was purchased by the Duc d'Orléans, and was exhibited in Paris, December, 1846, under the title of "Taking the Habit in a Dominican Monastery." Subsequently, by order of the Duchess, it was sold January 17, 1853, No. 18, being acquired for 3,500 francs by van Tsaker, a Belgian, and perhaps a picture dealer. It appears to have passed before long into the Bouruet-Aubertot collection.

Théophile Gautier describes the picture: see Wilstach Collection Catalogue, 1903, where he is quoted.

A picture of this subject was lent by C. Edwards to the International Exhibition, London, 1871, No. 1194. It was shown in the Delacroix Exhibition, Paris, 1885, No. 174 (39 inches x 51 inches), by Mr. Duncan of London.

M. Tourneux: "Delacroix," 1886, p. 142.

Moreau Nélaton: "Delacroix," Vol. I, pp. 121, 145, 149, 163; Vol. II, pp. 58, 114, 194.

DELACROIX, FERDINAND VICTOR EUGÈNE (after Paolo Veronese)

91. A GROUP

Five bust length figures. Alfonso D'Aralos, as the bridegroom, and Eleanora of Austria the bride; to the right is the Sultan.

25½ inches x 32⅛ inches.

Given by John G. Johnson, Esq., November, 1912.

A copy of a very small portion of the group of illustrious guests seated at the left in the large picture (21 feet x 32 feet) of "Cana of Galilee," by Paolo Veronese (1528–1588), in the Louvre.

EDGARD DEGAS
A Jockey

NARCISSO DIAZ
VENUS AND CUPID

DELESSARD, AUGUSTE JOSEPH

French. Born, April 6, 1827, in Paris. Died about 1890.

He was a painter of genre scenes, interiors, and landscapes with cattle. Until 1890, he exhibited regularly in the Salon of the Société des Beaux Arts, Paris.

92. EVENING LANDSCAPE WITH SHEEP

A shepherd drives his sheep through a gap.

Signed. 11½ inches x 14½ inches.

Wilstach Bequest.

DELVAILLE. See Caro-Delvaille

DEMONT, ADRIEN LOUIS

French. Born, October 25, 1851, in Douai. Contemporary.

A pupil of Corot and Émile Breton, and a painter of landscape with figures. His early manner shows the influence of the Barbizon School, but later he painted more decorative landscapes in heroic mood.

93. A POPPY FIELD

A farm laborer with a scythe over his left shoulder, followed by a woman carrying a bundle on her back, is walking along the rough path through a poppy field in full bloom. A village in the left distance.

Signed. 34½ inches x 59⅛ inches.

Given by John G. Johnson, Esq., June 14, 1904.

DIAZ DE LA PEÑA, NARCISSO VIRGILIO

French. Born in Bordeaux, August 20, 1807. Died in Mentone, November 18, 1876.

Narcisse Virgile Diaz de la Peña was influenced by Delacroix and by Théodore Rousseau. He in time became a leading member in the School of Barbizon, painting innumerable scenes in the forest of Fontainebleau.

94. VENUS AND CUPID

Plate

Small, full length figures. Venus draped in red below the waist.

Signed. Wood, 11 inches x 6½ inches.

Wilstach Bequest.

95. THE FOREST OF FONTAINEBLEAU

Plate

Birch trees lit by the sun. Blue sky seen through the tops of the trees.

Signed and dated 1867.

32 inches x 42½ inches.

Wilstach Bequest.

DOLCI, CARLO

Italian. Born in Florence, 1616. Died there, 1686.

A decadent and once fashionable painter who, self-conscious in outlook, and calculating in the affectation of spirituality, has little attraction for the modern mind.

96. SALOME WITH THE HEAD OF ST. JOHN THE BAPTIST

Two female figures on the far side of a table on which is the head of St. John in the charger. In the left foreground is the youthful St. John with the reed cross and scroll: "Parate Viam Domini."

45 inches x 39 inches.

Purchased January 8, 1904.

DOSSO DOSSI, Giovanni di Nicolo de Lutero, called

Ferrarese. Born about 1479 near Ferrara. Died at Ferrara, 1542.

His surname is supposed to have been derived from the village of Dosso in the vicinity of Ferrara. In 1512, he was a pupil of Lorenzo Costa in Mantua. Afterward, with his brother, Battista, he studied in Rome, and for eleven years in Venice, where they were influenced by Giorgione and Titian. Dosso Dossi became a painter of portraiture, history and mythology. He made cartoons for tapestry in addition to painting frescoes at Ferrara. His early manhood is original and romantic, but later he became at times careless and theatrical.

97. ORPHEUS

Full length, life-size figure, nude to the waist. A green mantle is thrown across his knees. In his upraised right hand is his bow, and the violin in his left. He wears a wreath. Landscape background with a city on the left.

76½ inches x 47¼ inches.

Purchased August, 1904.

DUGHET, GASPARD. See Poussin

DUNCAN, EDWARD

English. Born in London, 1803. Died, 1882.

A painter of seapieces, an engraver and illustrator.

98. COAST SCENE, WITH FISHERMEN

A group of fishermen on the shore; a house in the right distance.

Signed and dated 1851.

12 inches x 18 inches.

Wilstach Bequest.

DUPRÉ, JULES

French. Born at Nantes, 1812. Died in Paris, October 7, 1889.

The son of a porcelain manufacturer, he taught himself to paint landscape with simple fidelity. He had a high appreciation of the art of John Constable, and represented landscape with a sense of air and space. He was the last of the Romantic school of landscape painters.

99. SUNSET

A view of a stream with a high bank on the right.

Signed.

19 inches x 29½ inches.

Wilstach Bequest.

DUPUY, PAUL MICHEL

French. Born, March 26, 1869, in Paris. Contemporary.

Pupil of the École des Beaux Arts under Bonnat. Dupuy is an exponent of modern French academicism, and a painter of portraits and of the figure.

100. THE SHORE AT BIARRITZ

A woman and her little girl, with a dog, are passing towards the left along the seashore. Other women are seated on the right. Numerous figures; the sea at their left.

Signed and dated 1916.

23⅝ inches x 32 inches.

Purchased February, 1917.

DUSART, CORNELIS

Dutch. Born, April 24, 1660, at Haarlem. Died there, October 1, 1704.

A painter and engraver, the pupil and imitator of Adrian van Ostade.

101. OUTSIDE A VILLAGE INN

A kermesse scene, of the usual seventeenth century type. A large number of people variously employed. A group is at the table in the left foreground, near the window of the village inn. Others are dancing before booths in the right background; a village with a church further away.

Signed and dated 1692.

41¼ inches x 54¾ inches.

Purchased October 2, 1900.

DUYNEN, ISAAC VAN

Dutch. Born supposedly at Dordrecht or Antwerp. Worked at the Hague from 1657 until his death somewhere between 1677–1681.

A pupil of Abraham van Beyeren (*q. v.*) and like his master, noted for his pictures of fish.

102. THE HOUSE-WIFE

(Formerly catalogued as "Still-Life")

On a table in the foreground a dish with fish, a table-cloth, a lemon, a knife, plates, pots and pans are grouped; vessels, vegetables and a fish hang on the wall to the left. From another room in the right background a woman in a red dress advances to the table.

29½ inches x 35¾ inches.

Purchased October 14, 1907.

DUTCH SCHOOL, Seventeenth Century. (Formerly attributed to Jan van de Capelle)

103. A FROZEN RIVER

Figures are skating. A peasant's house is seen in the right background; a withered tree, covered with snow, in the left foreground.

44 inches x 52 inches.

Purchased October 2, 1900.

DUTCH SCHOOL, Seventeenth Century

104. STILL-LIFE

Cabbage, fish, oysters, a cut lemon and a vase grouped on a stone table.

31¾ inches x 36½ inches.

Purchased September 27, 1900.

DUTCH SCHOOL, Seventeenth Century. (Formerly attributed to Abraham van Beyeren)

105. A MARINE VIEW

Various sailing vessels running before the wind in a choppy sea. Heavy gray clouds.

27 inches x 40 inches.

Purchased September 28, 1907.

DYCK, ANTHONIE VAN (Sir Anthony van Dyck)

Flemish. Born in Antwerp, March 22, 1599. Died in London, December 9, 1641.

At first a pupil of Hendrick van Balen, later of Peter Paul Rubens, with whom he worked for several years in Antwerp. In 1620–21 he worked in England. In 1621–22 in Italy and again in 1623–1627. In 1632 he accepted the invitation of Charles I of England to be court painter, and was knighted. With the exception of several short visits to the Low Countries he remained in England until his death.

Van Dyck was one of the most precocious of geniuses in the whole range of painting; at one time, in early manhood, he was, in a sense, the instructor of his master, Rubens. He painted a large number of religious and mythological works as well as portraits of imposing, well-bred people. He is not to be judged by the average picture of his London period.

106. CHRIST ON THE CROSS

Plate

In the left foreground kneels a Bishop Saint, and in the right a Donor in armor. On either side, further back, are mounted soldiers. The Eternal Father and angels in the clouds.

Wood, 13½ inches x 9 inches.

Purchased September 27, 1902.

Since being cleaned, this appears to be a work of the artist's second Antwerp period, *circa* 1628–30, when van

Dyck painted several large pictures of this subject. But for none of them does this sketch seem to have been used.

VAN DYCK, Attributed to

107. CHRIST IN THE TOMB

The dead Christ, nude but for the loin cloth, is ministered to by angels.

Lunette, 44½ inches x 68½ inches.

Purchased January 8, 1904.

VAN DYCK, After

108. PORTRAIT OF WOLFGANG WILHELM, PRINCE OF PFALZ-NEUBURG

Full length portrait of a tall, bearded man, dressed in black, with white collar and cuffs and *golila*, with the general bearing of a Spanish grandee. He wears the insignia of the Order of the Golden Fleece. The thumb of his right hand is thrust through part of his doublet, the thumb of his left through the guard of his sword. A red curtain in the right background, the base of a column in the left. A large dog, a Great Dane, brindle and white, stands in the left foreground by his master's side. The lettering on the dog's collar may possibly denote his ownership.

80⅛ inches x 55¼ inches.

Purchased September, 1905.

Smith: "Catalogue Raisonné," part III, p. 18, No. 51, describes a very similar picture (75 inches x 49 inches), now in the Munich Gallery, No. 837 (81 inches x 52 inches). It is reproduced in the "Klassiker der Kunst," volume on "van Dyck," p. 230, and described by Lionel Cust: "van Dyck." It appears to have been painted about 1628, in the Netherlands, after the artist's return from Italy. L. Cust: "van Dyck," p. 258, describes the Munich picture and adds that a drawing in chalk is in the British Museum, and that it was engraved (half length) by L. Vorsterman for the original issue of the "Iconographie."

SIR ANTHONY VAN DYCK
CHRIST ON THE CROSS

The Catalogue de Luxe, of the C. T. Yerkes Collection, No. 24, describes and illustrates an apparently similar portrait (86 inches x 53½ inches), which was included in the sale catalogue, No. 141, of April, 1910. It is probably that now in the collection of J. N. Willys at Toledo, Ohio.

This Count Palatine of the Rhine, and Duke of Juliers and Cleves, lived 1578–1653.

It will be noted that this canvas differs slightly in measurement from each of the two cited, being not quite so high as either of them. Any one knowing the Munich picture, which has been not too well restored, would be disposed to regard this as a copy of it. But this canvas is by no means modern or trivial and superficial in execution. In any event it preserves to us something of the well-poised model, well-characterized, and shown against the curtain and rug which have enough color to emphasize the costume.

VAN DYCK, Manner of

109. PORTRAIT (supposed to be of a lady of the Balbi Family)

Full length. Dressed in black, seated in a chair and turned towards the right. Holding a stick in her left hand and a book in her right. The base of a column and a curtain in the right background.

55⅝ inches x 44¼ inches.

Evidently a copy after some van Dyckian composition that we cannot determine.

EDELFELT, ALBERT GUSTAF ARISTIDE

Finnish. Born in Helsingfors, July 21, 1854. Died, June, 1905.

Although Finnish by birth, Edelfelt was Scandinavian by tradition, and French by training. He was a pupil of Gérôme, a recipient of the Grand Prix, 1889, and a Knight of the Legion of Honor, 1889. He is known for his portraits and figure subjects, especially of boys bathing.

110. SEASCAPE

Two boys, lying on a log that rests on the stony shore, are looking down at a toy boat which they are sailing. Shipping in the middle distance and a town beyond.

Signed and dated 1884.

35⅝ inches x 42⅜ inches.

Given by John G. Johnson, Esq., October, 1906.

111. THE WATER LILIES

A composition seemingly of mythological significance. A young man, almost nude, kneels on the bank on the left; he eagerly regards the form of a young woman, who passes rapidly through the water towards the right. Water lilies in the foreground.

Signed and dated 1897.

36¼ inches x 52 inches.

Purchased August 12, 1897.

EL GRECO. See Greco

ENGLISH SCHOOL, Eighteenth Century Gainsborough Dupont(?)

112. PORTRAIT OF A GENTLEMAN

Full length, small figure of a man in black knee breeches, white stockings, yellow vest, and blue tail coat; his right hand resting on his stick; wearing a tricorne hat. Landscape background.

50 inches x 40 inches.

Given by John G. Johnson, Esq., November 5, 1912.

[In a letter dated November 26, 1912, to the then Custodian of the Wilstach Collection, Mr. John G. Johnson refers to this picture as "Gainsborough Dupont's portrait." Whether of or by him we are not able to state. This gentleman was a portrait and landscape painter, born 1754, died January 20, 1797, the nephew and pupil of Thomas Gainsborough.]

FAVAI, GENNARO

Italian, born in Venice, 1879.

113. THE DOGE'S PALACE

In the right distance are the Doge's Palace and the Piazzetta. Sailing vessels in the foreground. The Campanile in the left distance.

Signed.

Wood, 43 inches x 59½ inches.

Purchased February 20, 1917.

114. CA MOSTO

A gondola is moored near the door of the Venetian *casa* on the Grand Canal. Two figures are about to leave the gondola and enter the building, the façade of which is decorated with Moorish designs.

Signed and dated 1906.

46½ inches x 57 inches.

Purchased August 12, 1907.

The twelfth century Casa da Mosto is famous; it is near the Ponte di Rialto.

FLAMENG, FRANÇOIS

French. Born in Paris, June 12, 1856. Contemporary.

Son of the engraver, Léopold Flameng; pupil of Cabanel and Jean Paul Laurens. He is a genre, historical and portrait painter, as well as an engraver and illustrator. He is well known for his portraits of the people of the fashionable world, but perhaps his greatest work has been in the realm of mural decoration.

115. THE ISLAND OF PUTEAUX

Ladies are going down the steps on the river bank to enter a large rowboat; other boats are near. The island is on the left. Houseboats in the right distance, and the bridge beyond.

Signed and dated 1914.

28¾ inches x 36¼ inches.

Purchased February 20, 1917.

FLEMISH SCHOOL, late Sixteenth Century. (Formerly catalogued as by Battista Dossi)

116. VENUS, CERES, BACCHUS AND CUPID

Four small nude figures. In the center Venus, accompanied by Cupid. On the left Bacchus reclines under a tree. Ceres, with ears of corn in her hair, is on the right grasping fruit. A city and the sea in the distance.

The inscription on the step, "Sine Cerere et Baccho friget Venus. B. Dossi Ferrarense (sic) Pinxit," need not be seriously discussed in this connection. The first six words of it are found in other Flemish pictures, notably in the canvas from the studio of Rubens at Cassel (Max Rooses: "Rubens," No. 699). The style of this painting recalls that of the Pourbus family a generation before Rubens.

Purchased January 8, 1904.

FLEMISH SCHOOL, Seventeenth Century. (Formerly attributed to Gilles van Coninxloo)

Two kings, each accompanied by a large retinue, meet in a forest glade and embrace in the center of the composition. Sheep and oxen on the right. A lake in the center distance.

30 inches x 54 inches.

Purchased January 8, 1904.

FLEMISH SCHOOL, Seventeeth Century. (Formerly attributed to Pieter Codde and entitled "A Princess Palatine")

117. PORTRAIT OF A LADY

Full length. In a black dress, with white lace collar, cuffs and sash; holding a fan in her right hand. Curtain background.

78½ inches x 46¼ inches.

Purchased April 17, 1899.

FLORENTINE SCHOOL, Early Fifteenth Century

118. THE MADONNA AND CHILD

The Madonna seated on a cushion holds the Child on her left arm. Along the front of the frame are diminutive figures of Christ in the Tomb, between the Magdalene and St. John; with St. Francis at the right and a martyr saint (St. Catherine?) at the left.

Wood, arched, 39⅛ inches x 26⅛ inches.

Purchased July 11, 1907.

FRANCIA, FRANCESCO RAIBOLINI, Called Il Francia

Bolognese. Born in Bologna about 1450. Died, 1517.

He began his career as a goldsmith, but in 1483, when Lorenzo Costa settled in Bologna, Raibolini was influenced to take up painting. His earliest works resemble closely those of Costa, but he finally excelled the latter in refinement and spiritual significance.

119. THE MADONNA AND CHILD WITH ST. CATHARINE

Half length figures. The Virgin holds the Infant before her. St. Catharine, on the left, rests her right hand on her emblematic wheel.

Wood, 29⅝ inches x 25⅛ inches.

Purchased January 8, 1904.

FRANCIA FRANCESCO, School of

[Jacopo Boateri(?), a pupil of Francia. Born in Bologna and flourished in the fifteenth century.]

120. MADONNA AND CHILD WITH ST. PHILIP (?)

Half length figure of the Virgin behind a parapet, on which stands the nude Infant. In the right background the Saint.

Wood, 21¾ inches x 17¾ inches.

Purchased September 28, 1907.

FROMENTIN, EUGÈNE SAMUEL AUGUSTE

French. Born in La Rochelle, October 24, 1820. Died in Paris, August 27, 1876.

Until the age of thirty-seven he was known only as a writer, and then his acquaintance with the landscape painter, Cabat, brought him in touch with the group of Romantic painters, Delacroix, Marilhat and Décamps, who sought the East for inspiration. In Algiers, Fromentin found the color and the light which he craved, and in the Arab horsemen, the opportunity for brilliant effect.

121. ARABS ON HORSEBACK
Plate

Arabs ride across towards the right, accompanied by dogs.

Signed.

Wood, 9½ inches x 16 inches.

Wilstach Bequest.

FYT, JAN

Flemish. Born at Antwerp, March 15, 1611. Died in that city, September 11, 1661.

A pupil of Frans Snyders, with whom he collaborated until about 1630, he enjoyed great renown during his lifetime. Among the old masters few were his equal in the representation of various species of animals. Realism could hardly be carried further than in his paintings.

122. DEAD GAME

A dead hare, wild boar, fish and birds on a stone table.

Oval frame, 31⅛ inches x 52⅝ inches.

Purchased January 8, 1904.

123. FRUIT AND GAME
Plate

A dead hare, birds, grapes and other fruit in a basket on a table; a curtain at the back.

Signed and dated, apparently, 1650.

31 inches x 36¼ inches.

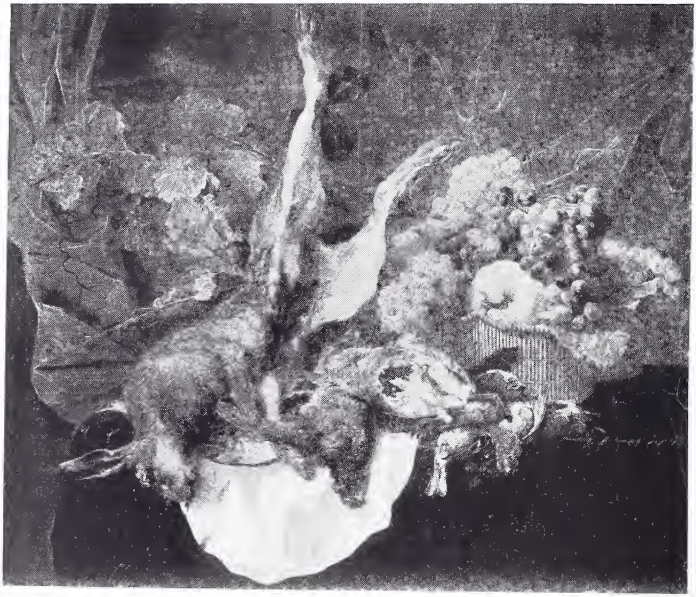
Purchased October 2, 1900.

GAINSBOROUGH, THOMAS

English. Born in Sudbury, May, 1727. Died in London, August 2, 1788.

Equally famous as a painter of landscape and of portraiture, he is placed with Reynolds in the forefront of his generation. It was said of

EUGÈNE FROMENTIN
ARABS ON HORSEBACK



JAN FYT
FRUIT AND GAME

him during his lifetime that he painted portraits for money, but landscapes for pleasure. He lived in a period when landscape painting was not appreciated, hence we may regard Gainsborough's landscapes as expressions of his own poetic spirit.

124. LANDSCAPE: REST BY THE WAY
Plate

A man, with a dog, lies on the roadside on the left; another approaches through the trees from the left. A pool of water is in the right foreground and a road with strongly marked ruts runs down the center. A cow descends the road and passes sheep, which are on the bank on the left. In the distance a man drives asses before him.

Signed and dated, "Gainsbro, 1747."

39½ inches x 57¼ inches.

Purchased November 16, 1895.

This one of the very earliest of Gainsborough's landscapes, and one of his exceedingly rare signed and dated works, was painted by him at the age of twenty. It thus naturally shows the Dutch influence on Gainsborough's early style.

GARBER, DANIEL

American. Born in North Manchester, Ind., April 11, 1880. Contemporary.

Lives at 1819 Green Street, Philadelphia, and at Lumberville, Bucks County, Pennsylvania. Studied in the Art Academy of Cincinnati, and at the Pennsylvania Academy of Fine Arts, where he is now an instructor. Daniel Garber belongs to "The Delaware Valley School" of American landscape painters, most of whom, W. Lathrop, John Folinsbee, Robert Spencer and R. Sloan Bredin, live in or near New Hope and Lumberville. Garber paints the river itself, the rolling farm lands on either side, the quarries, the wooded hillsides and the steep ravines of this intensely interesting country. He loves to depict the fantastic play of light upon the screen of trees lining a river bank, upon variegated fields, or upon rocky precipices; hence he loves intricate detail, but at the same time he envelopes his scenes in atmosphere, a haze or an evening glow. There is, perhaps, no living painter who combines so successfully as he this descriptive detail with breadth of vision.

125. "QUARRY-EVENING"

The Delaware River in the foreground; on the opposite shore a quarry, the hillside above covered with woods.

Signed. Painted, 1914.

50 inches x 60 inches.

Purchased, 1921.

Exhibited at the Corcoran Gallery, 1915; at the Carnegie Institute International Exhibition, 1916; at the Pennsylvania Academy of Fine Arts, 1920; and at the Panama-Pacific Exposition, 1914, where it was awarded a gold medal.

GARRIDO, LEANDRO RAMÓN

Spanish. Born in Bayonne, September 27, 1868. Died in Grasse, May 5, 1909.

Garrido studied under Delancey, Moreau and Courtois in Paris, but like most Spanish artists he was more influenced by Franz Hals and Velazquez. After his father's death he went with his mother, who was English, to England, and from there he made at least two visits to America. Here his exhibitions were most successful; he became noted for his pictures of laughing girls; in fact, "the Garrido laugh" is what has made him most famous.

126. A GIRL WITH HER DOG. ("The Treasure")

A girl in yellow-brown dress, seen at three-quarter length and turned three-quarters to the left, holds her dog on her lap. Neutral background.

Signed.

27⅜ inches x 21½ inches.

cf. The International Studio, 1912, p. 116. "The Connoisseur," Vol. 36, 1913, p. 155.

Purchased August 11, 1904.

GÉRICAULT, JEAN LOUIS ANDRÉ THÉODORE

French. Born in Rouen, September 26, 1791. Died in Paris, January 17, 1824.

Géricault was at first a pupil of the classical painter, Carle Vernet and later of Guérin, but inspired by Rubens, whose works at the Louvre he studied and copied, and by the military pictures of Baron Gros, he shook off the bonds of classicism and became the forerunner of the Romantic movement in French art. Géricault's early pictures were those of horsemen and horses, and although later he painted other subjects his fame today justly rests upon his animal pictures.

127. THE WOUNDED SOLDIER

Half length figure, to the front, his head bound up with a white bandage.

Signed. 28¾ inches x 23⅜ inches.

Given by John G. Johnson, Esq., November 5, 1912.

THOMAS GAINSBOROUGH
LANDSCAPE

JAN VAN GOYEN
View of Dordrecht

128. HORSES

The morning gallop of race horses on the downs at their training place. Cloudy sky.

12⅝ inches x 16 inches.

Purchased May 8, 1912.

GÉRÔME, JEAN LÉON

French. Born in Vesoul, May 11, 1824. Died in Paris, January 9, 1904.

A pupil of Delaroche he early applied himself to the study of Oriental life and character. He overlaid a firm grasp of his subject matter with a porcelain-like finish and excessive elaboration of detail that won his transient repute among collectors.

129. AN ARAB CHIEFTAIN

Small, full length figure, standing; a dog by his side; a saddle on the ground. A tent in the background.

Signed. Wood, 14 inches x 10 inches.

Wilstach Bequest.

GIORDANO, LUCA

Neapolitan. Born in Naples, 1632. Died there in 1705.

Son of Antonio Giordano and pupil of Giuseppe Ribera, called Lo Spagnoletto, and later of Pietro da Cortona.

At an early age he had acquired a fertility of academic invention, which, coupled with the exhortation of his father to work with haste, "Luca fa presto" (Luke, make haste!), caused him to be so designated. In Spain, where he arrived in 1692, he painted a prodigious number of pictures. His deplorable facility had a fatal influence on the art of his followers.

130. ARCHIMEDES

The bearded man, whose body is strongly lit from the left, is measuring with compasses the circumference of a terrestrial globe, which is placed on a table at the right.

39⅜ inches x 52½ inches.

Purchased January 8, 1904.

The famous mathematician and inventor of the endless screw was born B. C. 287.

The technique of this picture recalls that of Ribera. Luca delighted to produce facsimiles of the works of Ribera, which were very popular. Luca's "Allegory of America" is in the Naples Gallery, No. 441. An "Archimedes" by him is in the Munich Gallery, No. 1255. A picture of the same unusual subject by Rubens is in the Madrid Gallery, No. 1682.

GOYEN, JAN JOSEFSZ VAN

Dutch. Born in Leiden, January 13, 1596. Died in The Hague, April, 1656.

Pupil of Coenraet van Schilperoort, Isaak van Swanenburgh, William Gerritsz and of Esaias van de Velde, this last master having the most influence upon him.

The works of van Goyen are among the most prized of those of the Dutch school, for their spiritual poetic quality. He was one of the first (Brueghel the Elder being his predecessor) to study atmosphere for its own sake and to make landscape painting independent of subject interest.

131. LANDSCAPE WITH FIGURES AND CATTLE

Cattle in a ferryboat on the left. A man, with a dog, walks down hill on the right from a house, near which a number of figures stand.

Signed with the monogram.

Wood, 9⅝ inches x 16⅛ inches.

Purchased January 8, 1904.

132. A MARINE VIEW

In the foreground a man is fishing in a canal, on the far side of which are other men in boats, with houses on the bank on the right.

Signed with the monogram.

Wood, 9¾ inches x 13½ inches.

Purchased January 8, 1904.

133. VIEW OF DORDRECHT

Plate

Men in rowboats and sailing vessels on the river. In the center distance is Dordrecht Cathedral. Other buildings and a water mill on the left near by.

Fully signed and dated 1647.

37 inches x 57 inches.

Purchased February 28, 1896.

134. LANDSCAPE WITH FIGURES

Two men are seated near the edge of a pond. In the center is a large tree. Three men are near a peasant's cottage towards the left.

Signed with the monogram and dated 1632.

54⅞ inches x 50½ inches.

Purchased October 15, 1902.

GRANER Y ARRUFI, LOUIS

Spanish. Born in Barcelona, February 5, 1863. Contemporary.

Influenced, or at least inspired, by Velasquez and Goya, Graner is a painter of genre, of Catalan life, of the street scenes of Barcelona. He has also painted in New Orleans. He lives at present in New York.

135. THE GAMESTERS

In an ill-lit room workmen are smoking, and are seated or standing around a table, playing cards.

Signed.

31⅝ inches x 44¼ inches.

Purchased August 19, 1903.

EL GRECO, Attributed to DOMENICO THEOTOCOPULI, called

Spanish. Born of Greek parentage in Crete, between 1545–1550. Died in Toledo, Spain, April 7, 1614.

Of El Greco's life little is known. His youth and early training are obscure save for the fact that he studied for a while under Titian. Shortly before 1577, he came to Toledo and he seems to have remained in Spain until his death. He was a rarely original genius. At a time when most painters were indulging in warm glowing tones, he preferred cold gray ones. Few painters possessed his religious fervor, which often became the expression of a mystical asceticism.

136. CHRIST ON THE CROSS

On the ground, at the foot of the Cross, are a skull and crossbones; diminutive horsemen in the right middle distance.

81⅞ inches x 40¼ inches.

Purchased October 25, 1900.

GRAEB, KARL GEORG ANTON

German. Born in Berlin, 1816. Died there, 1884.

137. MARKET PLACE, LEITMERITZ, BOHEMIA

Small figures. Cloudy sky.

Signed.

27¾ inches x 20¾ inches.

Wilstach Bequest.

GRYEFF, ADRIAEN DE

Flemish. Born at Antwerp about 1670. Died at Brussels, 1715.

Adriaen, sometimes miscalled Anton, Gryeff painted still-life as well as landscapes with dead game and the accessories of the chase. He seems to have studied under Frans Snyders (*q. v.*).

138. DEAD GAME

24 inches x 29 inches.

Purchased May 10, 1904.

GUDE, HANS FREDRIK

Norwegian. Born in Christiania, March 13, 1825. Died in Berlin, August 17, 1903.

In 1841, Gude came to Düsseldorf to study and became influenced by Andreas Achenbach, a realistic painter of Norwegian scenes. Gude likewise became noted for his mountain scenery.

139. NORWEGIAN SUNSET

View from a high bank of a distant river at sunset.

Signed and dated 1851.

31 inches x 46½ inches.

Wilstach Bequest.

GUERCINO, GIOVANNI FRANCESCO BARBIERI, Called Guercino

Bolognese. Born in Cento, near Ferrara, 1591. Died at Bologna, 1661.

First influenced by Caravaggio, and later, after visits to Bologna, Venice, Ferrara and Rome, by the eclectic followers of Raphael, and finally by Guido Reni of Bologna. Yet he is characteristically Bolognese and the "disciple of his own genius." He once enjoyed a renown that today does not attach to his canvases. His execution was facile and his drawing often correct.

140. ST. JOSEPH

Three-quarter length, to the front, in a yellow robe and purple mantle, leaning his left arm on a pedestal, with the staff against his right side.

43⅞ inches x 33¾ inches.

Purchased January 8, 1904.

GUILLAUMET, GUSTAVE ACHILLE

French. Born, March 23, 1840, in Paris. Died there, March 14, 1887.

Guillaumet was the last of the group of French romanticists to seek the East for inspiration. But, unlike Décamps and Fromentin, he sought in the East not what was brilliant and pictorial in sparkling jewels and bright costume, but the silence, the mesmeric spell of the East, the vastness of the infinite horizon, the imposing majesty of the desert and the sublime and profound peace of the nights in Africa. These are just what we find in our picture.

141. THE DESERT AT SUNSET

Numerous figures, with sheep and dog, are seen before two large tents in the desert towards sunset.

Signed.

36¼ inches x 54½ inches.

Given by John G. Johnson, Esq., October 13, 1905.

HAMILTON, JAMES P. A.

American. Born in Ireland, 1819. Died in Philadelphia, 1878.

142. MOONLIGHT AT SEA

A ship sailing in calm water by moonlight.

Signed and dated 1862.

28 inches x 41 inches.

Wilstach Bequest.

HARRISON, THOMAS ALEXANDER

American. Born in Philadelphia, January 17, 1853.

After studying in San Francisco and Philadelphia, Alexander Harrison worked in Paris, where he was influenced by Besnard and Cazin, as well as by the Impressionists. He became one of the first American painters of light and evanescent effects. His picture called "The Wave" was the first of its kind, and since he has become chiefly noted for his faithful and luminous studies of the sea.

143. MARINE

The waves lit with the sun; a sailing ship on the horizon.

Signed.

37⅛ inches x 65⅛ inches.

Gift of John G. Johnson, Esq., March, 1906.

144. A FESTIVAL NIGHT

Beneath trees in the evening. Many green and some red Chinese lanterns hanging in the trees.

Signed.

36½ inches x 55 inches.

Gift of Wm. L. Elkins, Esq., April 1, 1902.

145. EAST HAMPTON

Winter view with a rutty country road running down to the shore.

Signed. 28 inches x 36⅛ inches.

Gift of John G. Johnson Esq., January, 1904.

146. BOYS BATHING

Two boys, nude, their backs to us, stand on the bank, about to enter the water; in the right distance is a punt.

39½ inches x 63⅛ inches.

Gift of John G. Johnson, Esq., October, 1907.

147. LE GRAND MIROIR

A vast expanse of water, with reflections.

Signed.

47 inches x 98 inches.

Exhibited at the Pennsylvania Academy of Fine Arts, 1896.

Purchased November 5, 1897.

HELLEU, PAUL CÉSAR

French. Born, 1859.

148. AT VERSAILLES

In one of the *allées* of the Parc at Versailles. In the foreground under the trees in autumn are statues, one of which is of Diana the Huntress. On the right, on the other side of the path, are shrubs.

Signed.

49¼ inches x 49¼ inches.

Purchased August 12, 1897.

HELST, BARTHOLOMEUS VAN DER

Dutch. Born in Haarlem, 1613. Buried in Amsterdam, December 16, 1670.

As a pupil of Nicholas Eliasz of Amsterdam, van der Helst was inspired to paint large group portraits. He was also influenced somewhat by Rembrandt and by Franz Hals, but he never achieved the power of synthesis and the unity of either of these two great masters. Nevertheless, van der Helst is highly esteemed for his portraits and large civic groups, which are highly realistic.

149. PORTRAIT OF A LADY AND GENTLEMAN

Full length figures. They are seated in the open, under trees. He, on the left, wears a red coat; she on the other side in white. He clasps her by the hand. A dog is behind his feet.

62½ inches x 46¼ inches.

Purchased August 23, 1904.

Probably the picture sold at Christie's, May 3, 1902, No. 74, with this attribution. As a composition this recalls the Portrait of a Man and His Wife, with a Dog, in the Buda Pesth Gallery, No. 401.

HELST, LODEWYK VAN DER

Dutch. Born about 1645, in Amsterdam. Died there about 1680.

Son and pupil of Bartholomeus van der Helst, he practiced at Amsterdam. His works are rarely met with and do not seem to have been of high importance.

150. A PORTRAIT GROUP. Deacons of the Guild of the Last Supper

Nine full length figures of men, mostly middle-aged, in black, with flat white collars. They kneel, half on either side, with a monstrance containing the Host in the center. Immediately beneath it is the inscription, LOF SY T HEYLICH SACRAMENT (Praise be to the Holy Sacrament). Below, is a four-lined inscription in Dutch on a parchment:

Geen wiin, off Ipocras, noch Terwe-graen en Liet
Ons Goodt int Avontmael, maer 'T Broot (Door 'T Woord herdreven)
Wordt Vleesch, de Wiin wordt Bloet: daer en Bleef anders niet,
Als Godt, wiens Vleesch, en Bloet ous daeghliick Wordt gegeven.

Neither wine, nor Ipocras, nor the grain of wheat and barley
Is God for us in the Last Supper, but bread (transformed through the Word)
Becomes Flesh, Wine becomes blood; there it remains, nothing else
Than God, whose Flesh and Blood is given to us daily.

Again below, and in the center, is the date 1673, together with the names of the deacons, "Pieter Willemans, Joan de Haegh, Carel der Huych, and Cornelis Peeters."

71⅛ inches x 79¼ inches.

Given by John G. Johnson, Esq., June 14, 1904.

HETZEL, GEORGE

American. Born in Alsace, 1826. Studied at Düsseldorf; lived later at Pittsburgh, Pa.

151. A SHADY BROOK

The bed of the stream in summer. Trees on either side.

Painted in 1867.

20 inches x 30 inches.

Original Wilstach Bequest.

152. LAKE DUCKS

Dead wild ducks lying on reeds at the edge of a pond.

Signed and dated 1864.

38 inches x 30 inches.

Wilstach Bequest.

HOOCH, PIETER DE

Dutch. Born at Rotterdam, 1629 or 1630. Died at Amsterdam about 1677.

Influenced by Rembrandt, Carel Fabritius and Jan Vermeer of Delft, he worked at Delft from 1655 to 1656 and before 1668, settled at Amsterdam. As a painter of interiors and of the brilliant effects of light coupled with admirable color and ingenuity of composition, he is rated extremely high for the works of his best period. At the end of his life his art fell off very rapidly, his interiors became dull in tone and lacking in atmosphere.

153. AN INTERIOR WITH FIGURES

Six small figures. Near a window on the left a young woman is seated, while a young man bends over her and is about to kiss her; a spaniel is jumping against her knee. In the center a lady, in a white satin dress, stands, with her back to us. Another, dressed in red, is seated on the edge of a table and plays a guitar as she regards a young officer who, holding his hat in his left hand and raising a glass in his right, stands near her. A man servant, with fruit on a dish, approaches from the right distance. Near the tent bed in the background hangs a chandelier.

32 inches x 39 inches.

Formerly in the collection of Sir Charles Robinson, London.

"Oud Holland," 1892, Vol. X, p. 184, No. 51.

Sedelmeyer's "Catalogue of 300 Paintings," 1898, No. 71, and said to be signed and dated 1653.

In the collection of Rodman Wanamaker, Philadelphia, and No. 22 in E. C. Siter's Catalogue of that collection, 1904.

H. de Groot: "Catalogue Raisonné," 1908, Vol. I, p. 531, No. 197. It is there pointed out that this picture is signed in full on the left, and dated 1675 (not 1653, as Sedelmeyer's catalogue erroneously states). It is thus probably one of the latest works of the master.

Purchased November, 1912.

HOGUET, CHARLES

French. Born, 1821, in Berlin, of French parents; studied under Wilhelm Krause 1839, and later under Isabey in Paris. From 1848 he lived in Berlin where he died, 1870.

154. INTERIOR OF A GERMAN COTTAGE

A peasant woman is preparing a meal over a large earthen vessel in front of a hearth. A cauldron is hanging over the fire. Alongside the woman is a white cat, and behind her are vegetables and other objects.

6¼ inches x 9½ inches.

Wilstach Bequest.

HONDECOETER, MELCHIOR DE

Dutch. Born at Utrecht, 1636. Died at Amsterdam, April 3, 1695.

He belonged to a distinguished family of painters. His father, Gÿsbert d'Hondekoeter, was a painter of water fowl and landscape, and his grandfather, Gilles, was a landscape painter. Melchior was also the nephew of Jan Baptist Weenicx (*q. v.*), a master in the painting of dead game. Thus, with such an inheritance, he became the greatest painter of live fowl and birds of gay plumage. With these materials he produced compositions which for magnificence have never been rivaled. He has been called "the Raphael of birds."

155. THE POULTRY YARD

Plate

A peacock, chickens and ducks in the foreground. Flowers in a vase on the wall in the center. An open vista leads past a house and a fountain towards a distant villa. Two wild ducks flying over.

83½ inches x 109 inches.

Purchased November 30, 1896

156. STILL-LIFE

Dead birds on a green cloth placed upon a stone table. A basket in the right background.

27⅝ inches x 31¾ inches.

Purchased October 15, 1902.

HONTHORST, GERARD VAN

Dutch. Born, November 4, 1590, at Utrecht, where he died April 27, 1656.

A pupil of Abraham Bloemart of Utrecht, but his style is based more on that of Caravaggio. In Italy he acquired the name of "Gerardo dalle Notti" from painting night scenes. His academic success outshone his real worth as an artist.

157. LOT AND HIS DAUGHTERS

Lot, bearded and aged, is seated with one of his daughters by his side. With his right hand he holds out a bowl to the other daughter who pours wine into it.

58 inches x 68½ inches.

Purchased August 23, 1904.

MELCHIOR D'HONDEKOETER
THE POULTRY YARD

GEORGE INNESS
Short Cut, Watchung Station, N. J.

HOW, BEATRICE

English. Contemporary.

158. MOTHER AND CHILD

Half length; the mother wears a yellow bodice, and her babe, dressed in white, lies on her lap.

Signed and dated 1914.

34½ inches x 36 inches.

Purchased January 27, 1917.

HUBBELL, HENRY SALEM

American. Born in Paola, Kans., December 25, 1870.

A pupil of Whistler, Collin, Laurens and of Constant in Paris. He is the director of the School of Painting and Decoration, Carnegie Institute, Pittsburgh, Pa.

159. THE COPPERS

A woman polishing copper vessels placed on a table in the foreground.

Signed.

32¾ inches x 23¾ inches.

Purchased August 11, 1904.

HUMPHREYS-JOHNSON, JOHN

American. Contemporary. Born 1857.

160. EL MAMADOR

Half length figure of a dark Spanish youth dressed in a green suit and pink shirt and standing against a paneled background.

23 inches a 25 inches.

Purchased March 4, 1896.

INNESS, GEORGE, N. A.

American. Born at Newburg on the Hudson River, May 1, 1825. Died at —— 1894.

A painter, practically self-taught, who worked at first in the detailed manner of "The Hudson River School," but after his visit to France, in 1871, he fell under the spell of the Barbizon school and thus gradually broadened his style. Poetic and philosophic by nature, Inness made his

landscapes expressive of his own deep emotions. He is justly called the first great American landscape painter. It is said, "He never sought new ways to paint, but ever strove to render nature, fields and sky, trees, mountain-peaks, streams and valleys, and the pranks that light and shade played upon her; and sometimes storms and the sun."

161. A SHORT CUT, WATCHUNG STATION, N. J.

Plate

A farmer is crossing a footbridge; other figures in the field. A railroad train in the distance, with a church beyond in the right distance.

Signed and dated 1883.

37 inches x 28½ inches.

Purchased February 15, 1895.

ISABEY, EUGÈNE LOUIS GABRIEL

French. Born in Paris, July 22, 1803. Died in Paris, April 27, 1886.

Son and pupil of the miniaturist, Jean Baptiste Isabey. As early as 1824, he exhibited seascapes and landscapes at the Salon, and as the years advanced he produced a large number of pictures, so that he is well represented in the museums of France by works of romantic genre.

162. A SEACOAST TOWN IN FRANCE

Boatmen on the river bank near a two-arched bridge in the center of the town. Numerous figures, tall buildings, and a church tower.

Signed and dated 1855.

47¼ inches x 69¼ inches.

Given by John G. Johnson, Esq., November 5, 1912.

163. THE PRISONERS

A large number of prisoners are being escorted through the village by mounted soldiers. Houses and tall buildings beyond.

Signed.

24 inches x 36 inches.

Given by John G. Johnson, Esq., October 24, 1905.

ITALIAN SCHOOL, Late Fifteenth Century, UMBRIAN(?)

164. MADONNA AND CHILD

The Virgin holds the Infant by her left side; stamped gold background.

Wood, 18⅞ inches x 13½ inches.

In some respects this picture recalls the manner of Pintoricchio. (1454–1513.)

Purchased January 8, 1904.

ITALIAN SCHOOL, Fifteenth Century(?)

165. THE VISITATION

The Virgin in red tunic and blue mantle on the left; on the other side is St. Elizabeth who embraces her.

Wood, 34½ inches x 26½ inches.

Given by John G. Johnson, Esq., July 23, 1907.

ITALIAN SCHOOL, Fifteenth Century

166. FIVE SAINTS (A Polyptych)

Full length, small figures of (1) Simon the Apostle, with a saw; (2) St. John the Evangelist, with the chalice and serpent; (3) St. Michael(?) with left hand on sword and, very strangely, a palm branch in the right; (4) another knightly Saint and (5) a Saint-Bishop. The disposition and emblems of the figures present difficulties.

Wood. Center panels, 46½ inches x 20⅛ inches; each side panel, 42¾ inches x 20 inches, each panel arched and cusped.

Purchased July 11, 1907.

ITALIAN SCHOOL, Fourteenth Century

167. THE VISITATION

In a narrow street, bounded on either side and at the far end by tall Italian buildings, the Virgin greets St. Elizabeth, who kneels before her.

The inscription along the front not wholly decipherable.

Wood, 36¾ inches x 27½ inches.

Purchased January 8, 1904.

JACQUE, CHARLES ÉMILE

French. Born in Paris, May 23, 1813. Died, 1894.

He began his artistic career as an engraver, but after working in Belgium and England settled down at Barbizon. He there painted numerous pictures of sheep which have made him famous, although it has at times been held that his sheep are "too conventional, like the oak trees of Rousseau."

168. LANDSCAPE WITH SHEEP GRAZING

Sheep seen on a rough hillside, the shepherdess and her dog near by.

Wood, 6½ inches x 9½ inches.

Wilstach Bequest.

JOHNSON. See Humphreys-Johnson

JORDAENS, JAN

Dutch. Born at Delft, 1616. Died near The Hague, 1681.

Painter of landscape, history and marine subjects, he traveled in Italy. He is distinguished from others of his name as Jan Jordaens IV, and by the nickname of "Pollepel" (potladle).

169. CIRCE AND ULYSSES

The two principal figures, Circe, in white, on the left, and Ulysses, in armor, on the right, stand on high ground at the back with their hands uplifted; on the left are two cows. Lower and in the foreground are several half-nude men in a boat; cattle in the left foreground.

53 inches x 80⅛ inches.

Purchased August 23, 1906.

KONINCK, PHILIPS DE

Dutch. Born in Amsterdam, November 5, 1619, where he was buried, October 4, 1688.

Son of the jeweler, Aert de Koninck; brother and pupil of the painter, Jacob de Koninck; cousin of Salomon and uncle of Daniel de Koninck. A pupil also of Rembrandt, he painted portraits and seapieces, but is specially known for his views of wide-spreading landscapes, which in tone and harmony approach some of Rembrandt's.

170. VIEW OF THE ELTERBERG NEAR KLEEF

Plate

A man, a horse and cart, cattle and dogs pass towards the right along a country road on high ground on the right. Below, across the flat country, is a wandering river, with a small town on a spit of land. Watery landscape beyond, with hills on the left. In the right distance a hill juts out dominating the scene.

38 inches x 48⅝ inches

Purchased August 13, 1901.

This picture recalls the "Commencement of the Storm," in the Wantage collection, with its placid river running across the composition and rain breaking over the flat-topped hill in the right distance. This latter canvas has been assigned to both Rembrandt and this artist who painted also the "Landscape" of a similar character in the Duke of Westminster's collection. Possibly both those pictures and the present one were painted in the same neighborhood, and within a range of five miles from the present viewpoint.

LANSYER, MAURICE EMMANUEL

French. Born at L'Ile de Bouin (Vendée) February 18, 1835. Died, November, 1895.

Pupil of Viollet-le-Duc, the architect, Harpignies and Courbet.

171. LANDSCAPE

A pool of water in the center recedes towards the middle distance. Trees on the bank on the right.

21⅜ inches x 31½ inches.

Dated 1869.

Given by John G. Johnson, Esq., October 19, 1907.

LATOUCHE, GASTON

French. Born at Saint Cloud, 1854. Died in 1913.

Self-taught, and one of the leading members of the Secessionists in 1890.

172. THE LACQUERED CHEST

A bust and a vase of flowers are placed on the chest, which is in the center. A stool in the right foreground; a woman seated on a white-backed divan in the left foreground.

Signed. Wood, 29¾ inches x 31½ inches.

Purchased September 6, 1902.

LAURENS, JEAN PAUL

French. Born, March 29, 1838, in Fourquevaux near Toulouse.

Jean Paul Laurens was an historical painter, preferring forgotten themes from ecclesiastical history. He was particularly successful with scenes of horror, with which the Inquisition supplied him.

173. THE VENGEANCE OF POPE URBAN VI

The Pope, in ample blue robe, brocaded with gold, and standing on the right in the vaulted prison, looks down with contempt at the three dead cardinals who have just been hanged. Their cardinal's hats are on the ground. Four small, full length figures.

Signed. 32½ inches x 40½ inches.

Given by John G. Johnson, Esq., October 13, 1905.

Urban VI (Bartolommeo Prignani) was born at Naples in 1318, and became Pope in 1378. But the cardinals revoked his election, declaring they had acted under fear of violence. In September of the same year they elected Cardinal Robert of Geneva, who called himself Clement VII and took up his residence at Avignon, Urban, on the other hand, remaining in Rome, where he appointed twenty-six new cardinals and excommunicated Clement and his adherents. Thus began the Great Schism. Later in Genoa Urban put several of his own cardinals to death for suspected disloyalty.

Laurens painted also such kindred subjects as "The Death of Pope Martin V," "Pope Sixtus IV and Torquemada," and "Pope Pius VII and Napoleon I."

PHILIPS DE KONINCK
View of the Elterberg, near Kleef

SIR THOMAS LAWRENCE
Portrait of King George IV

LAVERY, SIR JOHN, A. R. A.

English. Born in Belfast, 1856.

He studied in the Glasgow, London and Paris schools, but, like others of the Glasgow school, became influenced by Whistler. Lavery is a painter of English and Scottish social life.

174. A GARDEN IN FRANCE

Three young ladies seated at a table under the trees. A garden seat on the left.

Signed.

44¾ inches x 57½ inches.

Purchased May 5, 1899.

LAWRENCE, SIR THOMAS, P. R. A.

English. Born at Bristol, May 4, 1769. Died in London, January 30, 1830.

Knighted 1815, President of the Royal Academy 1820. Precocious as a child, his advance in academic circles was unparalleled. As a draughtsman, he showed conspicuous ability and this is reflected in the fact that he formed an important collection of drawings by the old masters. His later pictures are apt to be superficial and garish.

175. PORTRAIT OF GEORGE IV

Plate

Full length, looking three-quarters to the left, the body to the front. In the robes of the Order of the Garter. The right hand touches the throne. Curtain background.

Signed.

78¼ inches x 49 inches.

Purchased January 8, 1904.

Lawrence painted several portraits of George IV, notably those at Windsor Castle, in the Wallace Collection and in the Vatican. In certain private collections in England are several portraits of George IV that at least owe their origin to Lawrence's influence. See Armstrong: "Lawrence," pp. 133–134.

LE GOUT GÉRARD, FERNAND GARIE EUGÈNE

French. Born at St. Lô, 1876. Contemporary.

176. WOMEN OF THE ISLE OF SEIN, BRITTANY

Women are seated on the left on the quay; more to the right are other women and two fishermen. Sailing vessels and boats in the right distance, with houses beyond. Sunset.

Signed, "F. Le Gout Gérard, Ile de Sein."

42⅞ inches x 52⅝ inches.

Purchased August 12, 1907.

L'HERMITTE, LÉON AUGUSTIN

French. Born in Mont St. Père, near Chateau-Thierry, July 3, 1844. Died ——

Like Bastien Lepage, and most of the French painters of peasants, L'Hermitte was himself the son of a peasant. He worked as a boy in the fields, and as did also Millet, painted the things which he had done himself. While Bastien Lepage painted the peasants with tender poetic sympathy, L'Hermitte portrayed them in all their rusticity.

177. HARVESTERS AT REST

Plate

A peasant woman brings the midday meal to two laborers who are seated on the ground in the hay field.

Signed and dated 1894.

29 inches x 38½ inches.

Purchased December 8, 1894.

LEICKERT, CHARLES HENRI JOSEPH

Belgian. Born at Brussels, September 22, 1818. Settled at Mainz, where he died, December, 1907, or January, 1908.

178. COAST SCENE IN HOLLAND

Figures on the roadside, near a tower; shipping in the distance

Signed and dated 1859.

18 inches x 24 inches.

Wilstach Bequest.

LÉON AUGUSTIN L'HERMITTE
HARVESTERS AT REST

CORNELIS LELIENBERGH
FINCHES

LELIENBERGH, CORNELIS

Dutch. Flourished from 1636, when he was inscribed as a member of the Guild of St. Luke at The Hague, and where he worked until 1666. He was still living in 1672.

Lelienbergh was a superb painter of still-life. His pictures, usually small and simply composed, are highly prized. This is due in part to his fine draughtsmanship and delicate, though rich coloring, but chiefly to his subtle appreciation of texture. Save Weenicx, perhaps, no painter has excelled him in the study of little birds.

179. FINCHES

Plate

Dead finches in a recess, one hanging from a string is attached to the wall.

Signed and dated 1654.

Wood, 18⅞ inches x 15⅝ inches.

Purchased October 15, 1902

LE NAIN, LOUIS

French. Born at Laon, 1593. Died in Paris, 1648.

Antoine, Louis and Mathieu Le Nain were three brothers who worked together. It is difficult to separate their works, as Antoine and Louis collaborated on nearly all their pictures. They are particularly interesting figures in French art because of the Flemish character of their works. They were genre painters, reflecting the style of the Dutch and Flemish "Little Masters."

180. THE REPRIMAND

On the far side of the table, on which is a basket full of fruit, are two boys. The one in the center holds a straw-covered flagon of wine. On the right a little girl, dressed in blue, is reprimanded by her father.

35½ inches x 32½ inches.

Purchased October, 1913.

An examination of the catalogue of the exhibition of their works at the Burlington Fine Arts Club, 1910, suggests that this picture, the existence of which was unknown to the cataloguers, falls into Group II of Le Nain productions.

Not recognizable from any description given in Antony Valabrègne's "Frères Le Nain," 1904, this seems to be a hitherto unknown work, and as such one of some importance.

LEPAGE. See Bastien-Lepage

LE SIDANER, HENRI EUGÈNE

Born at Port Louis, Mauritius, in 1862, of a Breton family. Now living in Versailles.

181. THE HOUSE OF ROSES

A house built of stone with trailing roses in full bloom. Signed.

32 inches x 38⅜ inches.

Purchased April 16, 1917.

LESSARD. See De Lessard

LESSING, KARL FRIEDRICH

German. Born in Breslau, February 15, 1808. Died in Carlsruhe, June 4, 1880.

182. LANDSCAPE WITH JESUIT MONKS

At a turn in the road monks are sitting by the wayside. One is talking to a workman; another to a man with a cart and a *contadino* further away in the center.

Signed.

45 inches x 68 inches.

Wilstach Bequest.

LEU, AUGUST WILHELM

German. Born, March 24, 1819, in Münster, Westphalia. Died, July 20, 1897, in Seelisberg.

Studied in Düsseldorf and traveled in Norway and Switzerland. He is known as a painter of mountain scenery.

183. THE MOUNTAIN TORRENT

Water rushes in torrents down the center; a woman and two lumbermen are on a bank near the hut.

Signed and dated 1869.

48 inches x 69 inches.

Wilstach Bequest.

LEUTZE, EMANUEL

American. Born at Gmüno in Würtemberg, May 24, 1816. Died in Washington, July 18, 1868.

An historical painter, whose pictures are American in subject only. Leutze was really a German of the Düsseldorf School.

184. OLIVER CROMWELL AND HIS DAUGHTER

Both are seated at the side of a table.

Signed and dated 1843.

40 inches x 24 inches.

Wilstach Bequest.

LEYS, JAN AUGUST HENDRIK, BARON

Belgian. Born in Antwerp, February 18, 1815. Died in Antwerp, August 26, 1869.

Leys is a significant figure in the history of the art of the Low Countries, for his revival of the spirit of the Middle Ages. His subjects were historical episodes from the fifteenth or sixteenth century, or mediæval scenes picturing the customs of his own country. While he was not always successfully realistic in these scenes and may be accused of savoring too much of the academy, yet his best work is decorative in the extreme and he is to be admired for drawing attention once again to the fine craftsmanship of the Middle Ages.

Alma Tadema, his pupil, in his early work continued the master's style.

185 THE ORDER OF THE GUARD

An officer, in an armchair, is surrounded by soldiers in a guard room. A suit of armor on the ground, a drum, hat and sword on a stool. In the right background are soldiers playing dice. Further back a horse is tied.

Signed and dated 1847.

Wood, 21 inches x 28 inches.

Wilstach Bequest.

LOBRE, MAURICE

French. Born in Bordeaux, 1862. Contemporary.

186. THE BOUDOIR OF MARIE ANTOINETTE, IN THE PETIT TRIANON, VERSAILLES

In the center of the boudoir, which is lit from the left, is the table; a chair by the wall. A *biscuit de Sèvres* bust of Marie Antoinette on the mantelpiece.

Signed and dated 1895.

$34\frac{3}{4}$ inches x $23\frac{5}{8}$ inches.

Purchased August 18, 1896.

LONGHI, PIETRO

Venetian. Born and died in Venice, 1702–1785.

Popular alike in appreciation and in choice of subject, he may be said to be close to the era of art in Italy, where he has been referred to as the "Goldoni of painters."

187. THE ENGAGEMENT OF A SINGER

Plate

Five small, full length figures. The master of the house is seated in the left foreground, a dog near him. A woman, dressed in yellow, stands by the musical instrument, on which a cavalier is playing. The Professor of Music stands on the other side. On the right by the mantelpiece is the lady of the house.

21⅞ inches x 28⅜ inches.

Formerly in the T. Humphry Ward Collection.

Purchased September 30, 1916.

LOO, CARLE VAN

French. Born at Nice, 1705. Died in Paris, 1765.

A member of the distinguished family of van Loo, the son of Louis van Loo, who was born in Amsterdam about 1641, came to France and died at Nice, 1713. Louis was also the pupil of his brother, Jean Baptiste, with whom he went to Rome to study. Both painters early in life had conspicuous success as portrait painters, although they also painted religious and allegorical scenes.

188. PORTRAIT OF AN ABBÉ

Half length. In black, with lace cuffs; a wig. The quill pen in his right hand rests on the parapet. Books at the back. Papers on a chair in the right foreground. Architectural setting.

48¼ inches x 38⅞ inches.

Purchased January 8, 1904.

LORIMER, JOHN HENRY, R. S. A.

Scottish. Born in Edinburgh, 1856.

189. THE ELEVENTH HOUR, "MARIAGE DE CONVENANCE"

An interior; a woman in her wedding dress is sitting on a settee, rather agitated. To the left two little brides-

PIETRO LONGHI
THE ENGAGEMENT OF A SINGER

MACRINO D'ALBA
THE MADONNA AND CHILD WITH SAINTS

maids urge her to bestir herself; another little girl is already outside the door.

Signed.

47½ inches x 71 inches.

Exhibited at the Royal Academy, 1894, No. 104.

Purchased June 6, 1901.

"Shows grasp of dramatic situation," J. C. Caw: "Scottish Painting," 1908, p. 421.

MacPHERSON, CAMPBELL

Scotch.

190. MAY APPLES

May apples in a metal vase, placed, with a cup and saucer, on a metal tray.

Signed.

19¼ inches x 25¾ inches.

Purchased January 27, 1917.

MACRINO D'ALBA (Giangiacomo Fava)

Flourished 1470(?)-1528 (?).

A north Italian painter, who came under the reflected influences of Milan, Umbria and Florence at the finest moment of their several developments.

191. THE MADONNA AND CHILD WITH SAINTS (A Triptych)—Plate

In the center the Enthroned Virgin holds in her lap the Infant, whose right hand is raised in blessing. In the left wing stands St. John the Evangelist, with his eagle; and St. James, with the Pilgrim's staff, places his right hand on the shoulder of the kneeling Donor, who is in profile to his right, with his cap on his folded hands. On the other side stand St. John the Baptist with his lamb, and a Dominican (St. Thomas Aquinas). The Donatrice wears a red skirt and yellow brocaded overmantle, her yellow cap edged with pearls, the sleeves slashed with white.

Inscribed on the *cartel* in front: "Macrinus Faciebat, 1494 (?)."

Wood, arched, each panel, 54 inches x 18¼ inches.

The selection, as well as the treatment of the Saints, recalls the altarpiece in the Turin Gallery, while the pose and handling of the Madonna reminds us of the Triptych at Frankfort-on-Main which is signed in the center: "Macrinus Faciebat."

Purchased September 25, 1900.

MANET, EDOUARD

French. Born in Paris, 1832. Died there, April 30, 1883.

After six years of study under Couture, Manet threw over the academic style and, disgusted, traveled in search of a new vision. This he found in Holland and Spain. The fluid brush work of Franz Hals, the cool tones of Velasquez and the realism of Goya influenced him profoundly and he determined to inaugurate in modern French art a new love for color for its own sake. Later he became, with Monet, a leader in the luminist movement.

192. MARINE VIEW IN HOLLAND

Plate

Four sailboats and a steam launch on a river. Windmills in the distance.

Signed.

20 inches x 24 inches.

Purchased 1921, from the collection of Alexander J. Cassatt.

MARATTI, CARLO

Roman. Born at Camurano in the March of Ancona in 1625. Died in Rome, 1713.

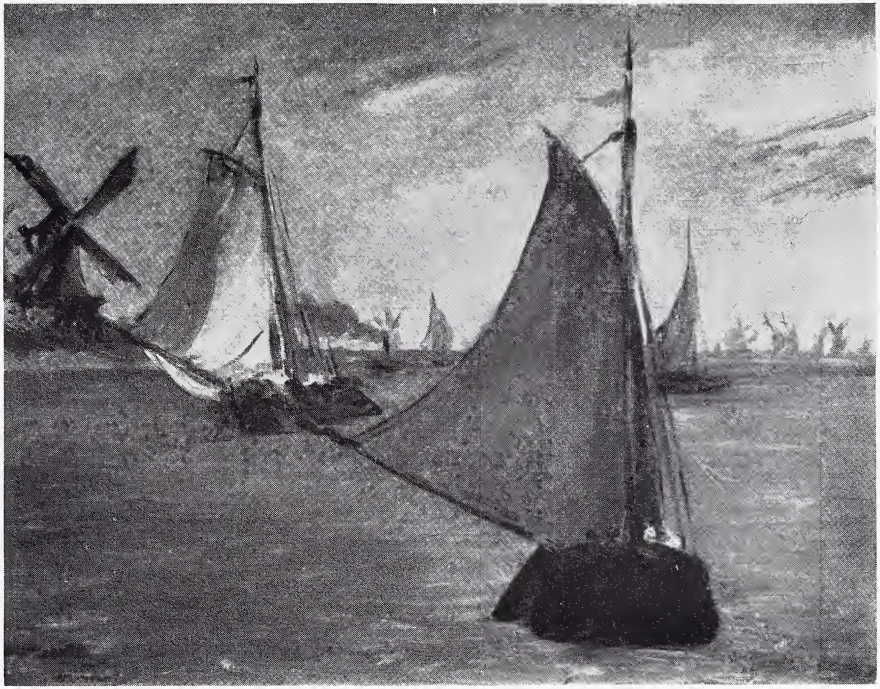
He was a painter who definitely attempted the style of Raphael, Guido Reni and the Carracci, hence he must be reckoned among the eclectics of the Roman school. He was very much the vogue during a period of decadent taste.

193. NOLI ME TANGERE

Before Christ, on the left, kneels Mary Magdalene, with her pot of ointment on the ground. Angels in the sky.

19 inches x 25 inches.

Purchased January 28, 1904.



EDOUARD MANET
MARINE

MARCKE, ÉMILE VAN

French. Born at Sèvres, August 25, 1827. Died at Hyères, December 24, 1890.

Although born of Dutch parents, he must be reckoned among the French animal painters. He was a pupil of Constant Troyon.

194. SPANISH OX TEAM

Two Italian peasants are driving oxen, which draw carts, along a country road. A dog in the right foreground. In the distance are mountains.

15½ inches x 23½ inches.

Wilstach Bequest.

MARIESCHI, MICHELE

Venetian. Died, 1743.

A successor of Canaletto and Belotto as a painter of Venetian scenes.

195. THE GRAND CANAL, VENICE

A large private barge, with fashionable people on board, moves towards the left. Gondolas are near at hand; buildings on either side.

21¼ inches x 33¼ inches.

Purchased October 2, 1900.

MARILHAT, PROSPER

French. Born in Vertaizon, March 20, 1811. Died in Thiers, September 13, 1847.

He entered the studio of Roqueplan at an early age. Having traveled long in Greece, Egypt and the East, he imparted to his scenes a sense of full chorded southern light.

196. ORIENTAL LANDSCAPE

Sandy foreground, with trees beyond, on the outskirts of a forest.

34⅝ inches x 44½ inches.

Given by John G. Johnson, Esq., October 13, 1905.

MARTIN, W. A. K.

American.

197. BRUCE DEFENDING THE PASS AT DALREY

The contest has resolved itself into a duel. Other figures in the background.

Signed and dated 1853.

29 inches x 36 inches.

Wilstach Bequest.

MASTER OF THE DEATH OF THE VIRGIN.

See Beke, Joos van der. Called Joos van Cleef

MASTER OF THE HOLY BLOOD, "Maître du Saint Sang"

This rare and as yet unidentified master takes his present descriptive name from the "Deposition" by him in the Confraternity of the Holy Blood at Bruges. By the same hand is a work in the Church of St. Jacques in the same city. [The "Master of the Holy Blood" seems to have been a Bruges painter working under the influence of Quentin Matsys after 1500.]

198. THE PROCESSION TO CALVARY

Christ falls beneath the weight of His Cross. He is followed by an executioner, soldiers and three officials mounted on horseback, who move towards the left. In the foreground the Virgin faints and is supported by the Magdalene and St. John. The hill of Golgotha and Jerusalem in the background.

Wood, 50¾ inches x 56⅜ inches.

Purchased March 8, 1913.

Stylistic considerations prompt reference to Friedländer's illustrated work on Flemish Paintings shown at Bruges in 1902 (plate 61). [See Friedländer's "Meisterwerke," p. 22; "Ausstellung von Kunst des Mittelalters und Renaissance," Berlin, 1899, p. 20.]

MAURER, ALFRED HENRY

American. Born in New York, April 21, 1868.

A pupil of the National Academy of Design. He lives in New York and Paris.

199. PORTRAIT OF A LADY. "The Peacock"

An interior. Small, full length figure of a lady looking at herself in the mirror which hangs over the mantelpiece.

Signed.

36 inches x 32½ inches.

Purchased August 19, 1903.

MAX, GABRIEL CORNELIUS VON

Bohemian. Born in Prague, August 25, 1840.

Max has been called "a painter of disasters," because of his passion for martyrdoms and tragic events. What seems to have been a morbid disposition finally led him to depict scenes of hypnotism and spiritualism.

200. THE MARTYRDOM OF ST. LUDMILLA

Dressed in white she lies dead on the floor, near her bed. The black scarf with which she was strangled still hangs about her neck.

Signed and dated 1864. 35 inches x 39 inches.

Wilstach Bequest.

St. Ludmilla of Bohemia was strangled with her veil, which in certain representations of her she holds in her hand. She appears in the well-known fourteenth century picture by Theodorich of Prague in the Rudolphinum at Prague, No. 158.

MEISSONIER, JEAN CHARLES

French. Born 1852. Died 1917.

Son of the more famous artist, Jean Louis Ernest Meissonier (1815–1891).

201. THE REPAST

A lady in white satin dress and light blue jacket edged with gray fur is seated at table; opposite her sits a cavalier.

Signed and dated 1866.

29 inches x 24 inches.

Wilstach Bequest.

MÉNARD, EMILE RENÉ

French. Born, 1862, in Paris. Contemporary.

Nephew of the philosopher, Louis Ménard. Ménard is a painter with classical tendencies and poetic feeling.

202. THE WOOD NYMPHS

Two young women are standing at the edge of a lake which is bordered by pine trees; it is late evening, and the setting sun lights up the trunks and branches of the distant trees.

Signed and dated 1912.

$95\frac{1}{4}$ inches x $61\frac{1}{2}$ inches.

Purchased August 30, 1916.

MICHEL, GEORGES

French. Born in Paris, 1793. Died in Paris, 1843.

His was an adventurous career, but his pictures were unknown to the multitude. He usually painted "Ruisdael subjects," which he set in the plain from Montmartre to St. Denis, on the north side of Paris.

203. LANDSCAPE AND FIGURES

A coach, drawn by three horses, climbs the hill out of the village. In the distance is a town, and several windmills.

$19\frac{1}{2}$ inches x $29\frac{7}{8}$ inches.

Purchased April 10, 1903.

MICHETTI, FRANCESCO PAOLO

Italian. Born in Chieti, 1852(?).

A pupil of the Neapolitan Morelli, and noted for his dazzling effects.

204. THE SERENADE

Numerous small figures grouped on high ground overlooking the city of Francavilla al Mare, near Ancona, with a view of the Adriatic Sea forming the background. In the center Francesco Paolo Tosti, the celebrated Italian composer of ballads, leans against a tree as he plays the guitar and sings. Behind him stands Constantino Barbella, the sculptor of the Abruzzi; on the

right, apart from these two, is the poet, Gabriele d'Annunzio. Two men and several women, friends of Michetti, are in a row on the left; behind them, and more to the left, is a shepherd boy.

Signed and dated 1878.

40 inches x 87½ inches.

Given by John G. Johnson, Esq., August 8, 1900.

MIEREVELD, MICHIEL JANSZOON VAN

Dutch. Born at Delft, May 1, 1567. Died there, June 27, 1641.

Miereveld was a prolific painter of portraits, highly esteemed in his own day and patronized by the Princes of Orange. He compromised his own reputation, however, by permitting his students to make copies of his pictures and other portraits bearing his signature. Pupils who thus collaborated with him were Paulus Moreelse, Jan van Ravesteyn (also represented in this collection), his own sons, Pieter and Jan, and his son-in-law, Willem Jacobsz Delff, and his grandson, Jacob Delff.

205. PORTRAIT OF A MAN

Half length, turned to the right. In a black coat, and a ruff. The right hand raised.

Wood, 29 inches x 23¼ inches.

Purchased January 8, 1904.

MILLET, JEAN FRANÇOIS

French. Born, October 14, 1814, at Gruchy near Cherbourg. Died at Barbizon, January 20, 1875.

He was the son of Norman peasants, and he himself preferred to live as a peasant. His simplicity influenced his art; no painter devoted his brush more sympathetically or more conscientiously to the struggles of the farm laborer. He invested his humble scenes with a sense of monumental grandeur. With Rousseau he was one of the founders of the Barbizon school of naturalistic landscape painters, which counted also among its members Dupre, Diaz, Daubigny and Corot, all represented in this collection.

206. SOLITUDE

Plate

Snow covers the ground on a wide road, with high banks on either side. In the distance is a wall with tall trees beyond it.

Signed. 33½ inches x 43½ inches.

Drawn in with crayon, partly colored in pink and snow tones. Unfinished. Formerly in the collection of Alexander Young, in London. Exhibited at the Guild Hall, London, 1898, No. 93.

"One of the most important works in the Alexander Young collection was the 'Solitude,' by Jean François Millet, a large and imposing landscape, which is now in the Wilstach Gallery, Philadelphia." — International Studio, 1910, Vol. 41, p. 50.

Purchased December 19, 1906.

MOERENHOUT, JOSEPH JODOCUS

Belgian. Born at Eeckeren near Antwerp, May 3, 1801. Died at Antwerp, June 1, 1874.

He was a pupil of Horace Vernet and painted chiefly horses and winter scenes.

207. RETURN FROM THE CHASE

Signed and dated 1854.

21 inches x 28 inches.

Wilstach Bequest.

MOESLAGER, C.

208. YOUTHFUL VANITY

A little child stands on an armchair, looking at herself in the mirror.

Signed and dated 1861. 18 inches x 15 inches.

Wilstach Bequest.

MOLENAER, JAN MIENSE

Dutch. Born between 1600 and 1610 at Haarlem, where he was buried September 19, 1668.

He was probably a pupil of his fellow-townsman, Franz Hals, and certainly was influenced by him. His wife, Judith Leyster, was also a painter of great merit, who painted in the style of Hals; her works have often been mistaken for those of the great Haarlem master. Molenaer and Judith Leyster naturally collaborated. From 1636–1647 Molenaer lived in Amsterdam, where he was influenced by Rembrandt, and at this time he painted his best works.

The painters, Claes and Bartholomeus Molenaer, were his brothers.

209. THE DRUNKEN PEDDLER

Fifteen small figures of young men and women, with the peddler in the center; a young man behind him is upsetting his basket of eggs. People are looking out of the windows of the inn, in the right background, which shows the sign of the Stork. Blue sky.

Wood, 24 inches x 27¾ inches.

Purchased September 25, 1901.

MONET, CLAUDE JEAN

French. Born in Paris, November 14, 1840. Died ——.

Claude Monet was the leader of the modern *Plein-Air* or Impressionist School. "Beauty," said Plotinus two thousand years ago, "is the light that plays about things, and does not consist in the things themselves." Basing his studies upon this idea, Monet painted and finished his pictures out-of-doors, not in the studio. As this method implied quickness of execution, recording merely the effect of light, shade and color, Monet called his pictures "Impressions." At the same time he developed a new technique, qualified for quick results, which has been adopted by nearly all subsequent painters.

210. MARINE VIEW—SUNSET

Reeds in the foreground, two boats on the river, a town on the distant shore, and a sunset sky reflected in the water.

Signed. 19½ inches x 25½ inches.

Purchased 1921, from the collection of Alexander J. Cassatt.

211. VIEW OF AMSTERDAM, THE WESTCHURCH TOWER

Plate

Canal with houses and trees, the church in the middle distance.

Signed. 21½ inches x 25¾ inches.

Purchased 1921, from the collection of Alexander J. Cassatt. See Pennsylvania Museum Bulletin, October, 1921.

212. VIEW OUTSIDE PARIS

Numerous figures walking in the fields. In the distance the city, partly hidden by trees.

Signed. 13½ inches x 28½ inches.

Purchased 1921, from the collection of Alexander J. Cassatt.

MONTICELLI, ADOLPHE

French. Born of Italian parents, October 14, 1824, at Marseilles, where he died May 26, 1886.

He was eccentric as a man. His pictures reveal a certain bewildering brilliance that has given rise to their comparison with the carpets of the East, so obvious is the sacrifice of draughtsmanship to glowing color.

213. THE BOATING PARTY

Seven women on the bank in the foreground, while others are putting off from it in a punt. Other figures in the left distance.

Signed. 18¼ inches x 30½ inches.

Purchased October 29, 1897.

MORAN, EDWARD

American. Born in Bolton, Lancashire, England, 1829. Died in New York, June 10, 1901.

He was a brother of the animal painter, Peter Moran, and of the landscapist, Thomas Moran. Edward is noted for his marines and fishing scenes.

214. CASTLE GARDEN, NEW YORK

Figures in a rowboat in rough water. Much shipping in the distance.

Signed. 25 inches x 46 inches.

Wilstach Bequest.

MORAN, THOMAS

American. Born in Bolton, Lancashire, England, 1837.

215. THE FIRST SHIP, ST. SALVADOR

Indians, standing or kneeling on the cliffs, are looking at a distant vessel, which is approaching land.

Signed and dated 1855.

23 inches x 46 inches.

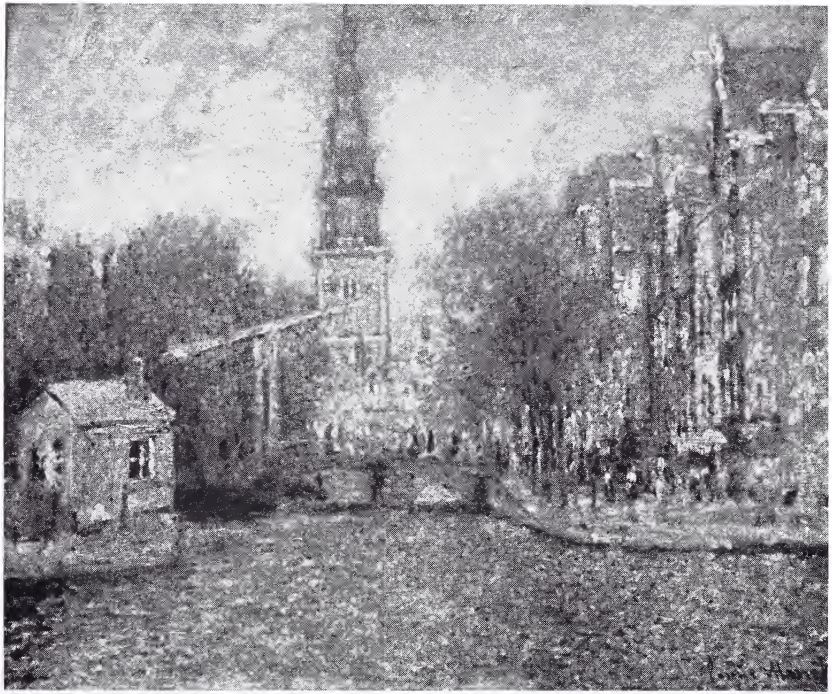
Wilstach Bequest.

MORONI, GIOVANNI BATTISTA

Brescian. Born at Bondio, near Albino, in the Bergamese territory, about 1525. Died at Bergamo, February 5, 1578.

He was a pupil of Alessandro Bonvicino called Il Moretto of Brescia. Like his master, Moroni achieved his chief fame as a portrait painter.

JEAN FRANÇOIS MILLET
SOLITUDE



CLAUDE MONET

View of Amsterdam, the Westchurch Tower

Even Titian pronounced his portraits to be life-like and advised the Bergamask, instead of coming to Venice, to patronize their own painters.

216. PORTRAIT OF AN ECCLESIASTIC

Full length, seated in an armchair, and turned three-quarters to the left. His right hand is extended and touches a book on the table.

48⅝ inches x 39⅝ inches.

Purchased November 15, 1895.

MORRICE, JAMES WILSON

Canadian. Born in Montreal, August 14, 1864.

An exponent of the Impressionist school and best known as a painter of Breton coast scenes. He lives in Paris.

217. THE SHORE AT PARAMÉ

A group of figures by the steps of a bathing pavilion in the left foreground. A child on the seashore in the right foreground. Cloudy sky.

Signed. 23¾ inches x 28¾ inches.

Purchased August 11, 1904.

MUENIER, JULES ALEXIS

French. Born at Vesoul. Contemporary.

218. THE ENTRANCE TO THE VILLAGE

We look down to the lake on the left. The road rises on the right, as it nears a house. Further on it turns and leads up to other buildings.

Signed and dated 1901. 21⅜ inches x 26 inches.

Purchased September 6, 1902.

219. HARVESTERS AT REST

Two harvesters and a woman are lying against a sheaf of wheat in the left foreground. Further back, on the side of the sloping field, are shocks of wheat; from the right approaches a girl, with a basket full of victuals; a man raking in the distance. Hills in the right distance.

35½ inches x 48 inches.

Purchased April 16, 1917.

MUNKACSY, MICHAEL (Michael Lieb)

Hungarian. Born at Munkacs, October 10, 1846. Died at Endenich, May 1, 1900.

Born in the town of Munkacs, he assumed the cognomen by which he is known to the exclusion of his family name of Lieb. Long the victim of failure, in spite of possessing great technical power, he had achieved complete worldly success but then, as a consequence of early privation, he lost his reason and died in profound melancholy.

220. THE LAST DAY OF THE CONDEMNED

Plate

Peasants take a final farewell in prison of the condemned man who, under the guard of a soldier with fixed bayonet, is seated alone and disconsolate on the right.

Signed and dated 1870.

Wood, 54 inches x 73¾ inches.

Wilstach Bequest.

"The tide of Munkacsy's success may be said to have set in when his picture, 'A Condemned Man in His Cell,' was shown at the Paris Exhibition of 1870. It proved an immediate success, was awarded a prize, and was sold to an American for a considerable sum. Munkacsy was then taken in hand by M. Goupil, and fortune was assured. Since then the artist's career has been one of success following on success until the unhappy malady which came upon him withdrew him from the world."—Introduction to "Catalogue of Pictures shown at the Continental Gallery, London."

1900. Ilges: "Munkacsy" in Künstler Monographien, p. 43, plate 36.

It was a Hungarian custom for a prisoner to be visited by the curious and by those who wished to contribute towards a mass for the criminal's soul.

"He painted portraits for a pittance at the beginning of his professional career. His picture, 'The Last Day of a Condemned Prisoner,' laid the foundation for his fame; the finishing of this large painting, for which he had no money to go on with, was made possible by the munificence of a Philadelphia gentleman, who saw the beginning of it and offered to buy the picture, advancing the funds necessary to its completion."—E. C. Siter "Catalogue of Pictures in the collection of John Wanamaker," p. 103.

MICHAEL DE MUNKACSY
THE LAST DAY OF THE CONDEMNED

AERT VAN DER NEER
Landscape

221. HEAD OF A BOY

5¼ inches x 6¼ inches.

Wilstach Bequest.

222. HEAD OF A GIRL

5¼ inches x 6¼ inches.

Wilstach Bequest.

MUNTHE, GERHARD

Norwegian. Born at Skanshagen, Norway, July 17, 1849. Died ——.

223. LANDSCAPE

A ploughman, with two white horses, in a field near a stream; trees on the left.

Signed.

21 inches x 35⅛ inches.

Given by John G. Johnson, Esq., October 19, 1907.

MURILLO, BARTOLOMÉ ESTÉBAN

Spanish. Born at Seville, the last of December, 1617, baptized, January 1, 1618. Died in Seville, 1682.

He was at first self-taught, but later instructed and assisted by his fellow-townsman, Velasquez. He was also greatly influenced by Ribera and by Flemish artists, particularly by van Dyck. This mingling of influences created in him a varied choice of subject, which was extraordinary, considering the limitations of Spanish art and life in his day. A just appreciation of his *œuvre* demands study. Many of his portraits surpass some of his popular religious pictures.

224. CHRIST BEARING HIS CROSS

Christ sinks under the weight of the cross, as He moves towards the right and approaches the kneeling Virgin. Jerusalem in the left background.

60 inches x 83 inches.

Purchased August 28, 1900.

A picture of such a subject, but of which the measurements are not known, was in the Earl of Oxford's sale in 1856.

225. ST. ANTHONY OF PADUA

Full length figure of the Saint, kneeling towards the left, before an open book, a skull and lily. He holds a crucifix in his right hand.

48¼ inches x 37¼ inches.

Purchased January 8, 1904.

Murillo painted perhaps as many as twelve pictures of St. Anthony of Padua and the Infant Christ, the outstanding example being the large and once mutilated picture in his *vaporoso* manner now in the cathedral at Seville. Also, Curtis records eight examples of pictures of St. Francis of Assisi, in some of which the Saint is represented with a cross, a skull and a book, but not, of course, with the lily stem.

NEEFS, PEETER THE YOUNGER

Flemish. Baptized, May 23, 1620, at Antwerp. Died there shortly after 1675.

He was the son and pupil of Peeter Neefs the Elder, of Antwerp (1578–1656), a painter of church interiors. The pictures of the father and son resemble each other so closely that they are often confused: they vary in quality and have, for the most part, chiefly an antiquarian interest.

226. THE INTERIOR OF A CHURCH

The view is up the main aisle towards the screen in the distance. Numerous figures. Many altars with painted altarpieces. Flat tomb stones let into the floor in the foreground.

Signed. Copper, 23¾ inches x 34¼ inches.

Purchased December, 1905.

There can be no doubt that this interior is that of Antwerp Cathedral. Hans Jantzen, "Niederlaendische Architekturbild," p. 46, determines the point and reproduces a picture by Peeter Neefs the Younger, signed high up on a column on the right, which was in the Steengracht collection, No. 48, sold June, 1913. Another such "Interior" by Neefs is in the Dresden Gallery, No. 1189A.

NEER, AART or AERT VAN DER

Dutch. Born in Amsterdam, 1603, where he died, November 9, 1677.

He painted mostly winter scenes with moonlight, fiery nocturnes and also effects of dawn and twilight. Houbraken tells that van der Neer in his youth was in the service of the lords of Arkel, and that he

began to paint at an advanced age. In fact, his first canvases are dated 1636. They recall the work of Camphuisen and his first winter landscapes those of Avercamp (*q. v.*). The pictures of his maturity, especially those of moonlight, are filled with mystery and poetry, and are counted among the masterpieces of the seventeenth century. Van der Neer was little appreciated in his lifetime, however, and tried in vain to eke out a livelihood, like other painters of his time, by keeping an inn. His two sons were also painters; Jan imitated him, while Eglon was a landscapist as well as a painter of elegant interiors.

227. MOONRISE

A woman and a boy, accompanied by a dog, on the bank of the canal. Ducks in the center. The moon rises on the right. On the far bank, on the left, are trees which partially obscure a number of cottages. Cloudy sky.

24½ inches x 31½ inches.

Purchased August 23, 1895.

Formerly in the Le Febvre and Beurnonville collections.

228. LANDSCAPE
Plate

Cattle in the foreground near a willow tree, with ducks to the right on the bank of a pool of water. A shepherd in the middle distance. A village in the center beyond.

Wood, 39⅜ inches x 38⅜ inches.

Signed: "Art van Neer, 1635."

Purchased September, 1903.

Very unusual in manner, but evidently an early work.

NERI DI BICCI, Attributed to

Florentine. 1419–1491.

An industrious producer of sacred pictures, which are remarkable for no great originality, he stands for the average accomplishment in Florence previous to the Renaissance.

229. MADONNA AND CHILD WITH SAINTS

On the left of the enthroned Virgin stand St. Ambrose (?) and St. Catharine, with her wheel, book, coronet and palm branch. On the right are St. Margaret, with her cross and book, and her dragon at her feet, and St. Francis showing the Stigmata.

53¼ inches x 76¼ inches.

Purchased October 1, 1902.

NITTIS, GIUSEPPE DE

Italian. Born near Barletta, Naples, 1846. Died in 1884.

Although an Italian, he studied under Gérôme in Paris and became, to all practical purposes, French in his art, influenced by the Impressionist movement. He won popularity and success as a painter of scenes in the streets of Paris and London, done with a brilliant realism.

230. THE RETURN FROM THE RACES

Under the trees on the left fashionable men and women, with some children and nurses, are seated under the trees, apparently in the Bois de Boulogne, Paris. Smart equipages pass by on the right. In the distance, on the right, are other carriages, with a view of the city, and presumably the Invalides, on the sky line.

Signed and dated 1875.

23¼ inches x 45¼ inches.

Given by John G. Johnson, Esq., October, 1906.

NOTER, DAVID EMIL JOSEPH DE

Flemish. Born, 1825.

This little known painter of still-life and *radierer* was born at Ghent. He worked also at Brussels. The Stettin Museum possesses a picture by him.

231. FRUIT AND FLOWERS

Signed.

Wood, 9¼ inches x 12¼ inches.

Wilstach Collection.

ORLEY, BERNARD VAN, Attributed to

Flemish. Born, 1493, at Brussels, where he died, January 5, 1542.

Van Orley was an outstanding figure in the period of temporary decline in sixteenth century Flemish art, representing the influence of the Italian style upon the Northern school. In 1509–1515 and in 1527, he traveled in Italy, where he undoubtedly came in contact with Raphael. On his return he became court painter first to Margaret of Austria, 1518, and second to Mary of Hungary, 1530, both Regents of the Netherlands. His principal works are in Brussels, where are also his stained glass windows, and his tapestries, the latter surpassing his painting in excellence of design.

232. ADORATION OF THE MAGI. (A Triptych)

Full length figures. In the center the Madonna enthroned. On the left the eldest of the Magi, Caspar(?),

kneels before the Infant; St. Joseph is on the right. In the right wing the second of the Magi, Melchior(?), wearing the chain of the Order of the Golden Fleece, holds his present as he faces inward. In the left wing the third of the Magi, Balthazar, the Nubian, holds his jar. The outside shutters, painted in *grisaille*, represent the Annunciation, the Angel on one shutter, Mary on the other. The inscription on the scroll reads, "Ecce Ancilla Domini Fiat Mice Secundum Verbum Tuum," and "Ave Gracia Plena Dominus Tecum." An inferior version of this picture, evidently a free copy, attributed to the "Master of Francfort," *circa* 1500–1520, is in the possession of the Bachstitz Gallery, The Hague (1922).

Center panel, 49½ inches x 31¼ inches.
Each wing, 51 inches x 14 inches.

Purchased August, 1904.

OTTER, THOMAS

American.

233. MOONLIGHT

Signed and dated 1860.

26 inches x 47 inches.

Wilstach Bequest.

PALAMEDESZ, ANTONIE STEVENS or STEVAERTS

Dutch. Born at Delft, 1601. Died at Amsterdam, November 27, 1677.

Son of the stone engraver, Palamedes Stevens or Stevaerts, and the younger brother of the painter, Palamedes Palamedesz. He was strongly influenced by Miereveld of Delft (*q. v.*) and by Franz Hals, and painted small portrait groups in furnished interiors as well as single portraits.

234. PORTRAIT OF A LADY

Half length, three-quarters to the left. Black dress, white lace collar and cuffs, short sleeves; the hands crossed, a fan in the left; a carnation in the right.

Inscribed in the left bottom corner: "AET. 28; AD. 1660. A. Palamedes pinxit."

32½ inches x 26¾ inches.

Purchased August 28, 1900.

PALMA, JACOPA or GIACOMA DI ANTONIO DI NIGRETI, Called Palma il Vecchio, Atelier of

Bergamask, born at Serinalta near Bergamo about 1480. Died, in Venice, July 30, 1528.

Palma Vecchio occupies a prominent place among the Venetians, illustrative as he is of Venetian love for richness of color, and wealth of form. He introduced into art a new feminine type—voluptuous and handsome. He seems to have been the originator of the Sacra Conversazione, an example of which, from the hand of his follower, Bonifazio, is to be found in the Wilstach Gallery. (See Bonifazio I, Veronese).

235. ALLEGORICAL SUBJECT

Plate

A knight, leaning upon a hauberk, looks at a lady seated on the ground opposite him. Between them are two whispering *putti*. Landscape with castles in the background.

62 inches x 55 inches.

Purchased January, 1922.

This is evidently a version of the famous "Soldier and Gypsy," by Giorgione, in the Collection of Prince Giovanelli, Venice. In this latter picture the figures are interchanged, the soldier being on the left, and the woman, who is nude, and holds a babe on her lap, being on the right, while the putti are omitted, and the sky is tempestuous. Nevertheless, in spite of these alterations there is no mistaking the similarity with our picture; the motive is the same; the painter has borrowed the idea from Giorgione; the spirit of the picture is Giorgionesque.

It appears to be signed Jacobus Palma, in the lower right hand corner, but as all this portion of the canvas has been repainted, the signature must be regarded with suspicion. Moreover, the picture bears little resemblance to the known works of Palma. It may possibly be by the hand of Cariani (Giovanni Busi), who was also a Bergamask painter, born at Fuipiano on the Bembo between 1485 and 1490, and who flourished in Venice, 1514–1544. Cariani is supposed to have been a pupil of Jacopo Palma, whose works he imitated, but he was also greatly inspired by Giorgione, whose abstractness he more nearly approached than did Palma.

ATELIER OF PALMA VECCHIO
Allegorical Subject

PARMEGIANO, FRANCESCO

Born at Parma, 1504. Died in Casal Maggiore, 1540.

Francesco Mazzuola, called Il Parmegiano and Parmegianino, based his rather florid art on a study of his fellow-townsman, Correggio. Examination of the works of Raphael and Michaelangelo in Rome increased the size of his own productions.

236. THE CIRCUMCISION

The scene is enacted at a table on which the Infant is placed with numerous figures standing about. In the left foreground the Evangelist Matthew, under the tutelage of an Angel, is recording the occurrence in his Gospel.

Wood, 94⅝ inches x 62½ inches.

Purchased January 8, 1904.

PEALE, REMBRANDT, N. A.

American. Born in Bucks County, Pa., February 22, 1778. Died in Philadelphia, October 3, 1860.

As the son of Charles Wilson Peale, he inherited a talent for painting which showed itself early in life. He studied under Benjamin West in London and later went to Paris. In 1809, he returned to Philadelphia, and in 1826, was elected a member of the National Academy of Design.

237. PORTRAIT OF GEORGE WASHINGTON

In classical attire and pose; in profile to the left.

Inscribed: "Painted by Rembrandt Peale from Houdon's Bust."

Grisaille in a feigned oval, 30 inches x 28 inches.

Wilstach Bequest.

After a bust by Jean Antoine Houdon.

238. THE PORTRAIT OF A BOY

A boy with fair hair, in a red coat and white undershirt. Bust length, looking out at the spectator. Sky background.

Signed, "R. Peale, 1845."

Feigned oval, 18 inches x 23¾ inches.

Bequeathed by Miss Mary K. Bent to the Pennsylvania Museum and given by it to the Wilstach Collection, October 7, 1918.

PETERSSEN, EILIF

Norwegian. Born in Christiania, September 4, 1852.

239. WAITING FOR THE RISE OF THE SALMON

Four fishermen on the bank in the foreground, to which two boats are fastened, are watching the river which flows towards the right between wooded banks.

Signed and dated 1888.

51¾ inches x 71¾ inches.

Gift of John G. Johnson, Esq., January, 1904.

PISSARRO, CAMILLE

French. Born in Normandy, 1831. Died in Paris, November 12, 1903.

Pissarro was at first a painter of the Norman peasantry. Like Millet, he was rustic in spirit, and kept himself in close relationship with the life of the earth and cultivated nature. When the Impressionist movement in French art began (*cf.* Monet) he had already achieved a reputation, but he realized the greater possibilities of rendering light and atmosphere which were offered by the new method of painting. And so Pissarro found new eyes and saw the country in bright tones, palpitating with light and color, and he became one of the foremost Impressionists of the period.

240. LANDSCAPE—IN AN ORCHARD

An apple or pear tree in full bloom in the foreground. A man carrying water buckets, and a cow grazing. In the distance the tower of a church above the trees.

Signed and dated 1892.

25¼ inches x 21½ inches.

Purchased 1921, from the collection of Alexander J. Cassatt.

241. LANDSCAPE WITH FIELDS

A few young trees in the foreground. Fields and farmhouses in the distance.

Signed and dated 1885.

23¾ inches x 28¾ inches.

Purchased 1921, from the collection of Alexander J. Cassatt.

POUSSIN, GASPARD DUGHET, Called, Attributed to

French. Born at Rome, 1613. Died there, 1675.

Gaspard Dughet was a pupil of his brother-in-law, Nicholas Poussin; from this double association he is generally called Gaspard Poussin. He was also greatly influenced by Claude Lorrain, his fellow-countryman, then at the height of his fame. Like Claude he painted innumerable landscapes from the Roman Campagna. He excelled in the quiet effects of dawn and evening, as well as in the representations of tempests. As he had a predilection for painting on dark backgrounds many of his pictures have darkened in tone.

242. **LANDSCAPE**

A man and a woman in the right foreground on the bank near a waterfall, with a rock overhanging. Figures and a watermill in the distance.

28½ inches x 38⅞ inches.

Purchased January 8, 1904.

243. **LANDSCAPE**

Two figures in classical robes, one in red and the other in yellow, are in the right foreground by the edge of a lake, on the far side of which is a castellated building. A statue of Mercury in the left foreground.

20 inches x 25½ inches.

Given by John G. Johnson, Esq., July 23, 1907.

[It is difficult to make certain attributions in respect to such pictures as these. Dughet frequently employed assistants to paint in his figures and he had, like Claude and Nicholas Poussin, many pupils and imitators. There are any number of pictures like this which cannot with certainty be attributed.]

PREYER, EMILIE

German.

244. **FRUIT**

Wood, 16 inches x 14 inches.

Painted in 1870.

Wilstach Bequest.

PREYER, JOHANN WILHELM

German. Born at Rheydt near Düsseldorf, July 19, 1803. Died at Düsseldorf February 19, 1889.

A still-life painter after the manner of the seventeenth century Dutchmen.

245. STILL-LIFE

Wood, 16 inches x 14 inches.

Painted in 1870.

Wilstach Bequest.

PUGA, ANTONIO, Attributed to

Spanish. 1636–1660.

Pupil of Velasquez and a painter of familiar subjects. His works are extremely rare.

246. A PEASANT WOMAN

Full length figure of a woman seated; a cat on the dresser in the right background. A drawing and an unframed picture on the wall at the back.

57¾ inches x 42¾ inches.

Purchased November 3, 1914.

Curtis: "Velazquez and Murillo," 1883, p. 330, claims that "There is no picture by this master in any public gallery in Spain. The only works by him the writer has ever seen are one in the Hermitage and one in the Gallery at Pesth." That in the Hermitage at Petrograd, No. 435, represents an "Itinerant Knife Grinder," but is unsigned by Puga; it is said to have been in the Coesvelt Collection, but is unengraved in the 1836 catalogue. It is reproduced in the 1912 edition of the Petrograd Gallery.

That mentioned but not described by Curtis as being at Buda Pesth is not recognizable in the 1910 edition of that catalogue.

It seems to have escaped the attention of the critics that the Bowes Museum, Barnard Castle, England, possesses a St. Jerome, which is fully signed and dated "Antonio de Puga, F. B. Aus 1636." It was exhibited at the Grafton Galleries, London, in 1913, No. 1191.

The pedigree of the present work is unknown.

PULZONE, SCIPIONE, Called Gaetano

Roman. Born at Gaeta about 1550. Died at Rome, 1600.

A successful painter of portraits in Rome and of religious pictures, but quite unworthily designated "The Roman van Dyck."

247. PORTRAIT OF A CARDINAL

Three-quarter length; three-quarters to the left; standing in Cardinal's robes and biretta. The right hand leans on the table; a scroll in the left.

47⅜ inches x 36⅛ inches.

Given July 11, 1907, by John G. Johnson, Esq.

RAEBURN, SIR HENRY, R. A.

Scottish. Born at Stockbridge near Edinburgh, March 4, 1756. Died in Edinburgh, July 8, 1823.

The most distinguished portrait painter of Scotland; with Sir Joshua Reynolds and Thomas Gainsborough he stands at the head of the British School of Portrait Painters. He was practically self-taught, but after his fortunate marriage with a lady of the noble house of Leslie of Balquhun he traveled in Italy, and that influence added richness and depth to his art. Although he had no rival in Scotland as a portrait painter, he did not come into the public recognition in England that his works merited. It is only during the last few years that he has come to the front. Today he is considered to be the most outstanding exponent of the "direct method" between Velasquez and Hals, until the time of Manet. His method was to paint in the canvas without preliminary sketches, with great freedom of brush stroke. This gave his portraits that freshness and power which are their greatest charms.

248. PORTRAIT OF COLONEL MACDONALD OF ST. MARTIN'S

Plate

Full length, life-size portrait of a middle-aged man, seated in an armchair. Papers on the table to the right.

76 inches x 59½ inches.

Purchased December 7, 1895.

Mentioned in Armstrong's "Raeburn," p. 107. Raeburn also painted William MacDonald (1732–1814), of St. Martin's, Writer to the *Signet;* it is now in Edinburgh.

RAFFAËLLI, JEAN FRANÇOIS

French. Born in Paris, 1845.

A naturalistic painter of the workmen, the vagabonds and of the restless man who knows not where to eat or sleep. These he painted in the melancholy landscape about Paris, or in the streets and cafés of the great city. He was a master of characterization. Stylistically he was an impressionist and his subject matter must be considered secondary to his power of representing life, light and atmosphere.

249. OLD WORKMAN

Small, full length figure of a man; a shovel on the ground; a horse and cart on high ground behind him.

Signed.

Wood, 30¾ inches x 22⅞ inches.

Given by John G. Johnson, Esq., October 19, 1907.

250. REPOSE

A young woman asleep in a large white bed. An open book beside her. On the left a table.

Signed.

57½ inches x 72½ inches.

[Exhibited in the Salon of 1887, and reproduced in photogravure in "The Salon, 1887."]

Purchased November, 1894.

RAVESTEYN, JAN ANTHONISZ VAN

Dutch. Born about 1572. Buried in The Hague, June 21, 1657.

He was the son of the glass painter, Anthonis van Ravesteyn, but we do not know his master, although his works show the influence of Mierevelt (*q. v.*). He worked in The Hague and had many commissions from court circles. He must be ranked among the famous group of Dutchmen who painted civic groups and portraits—Hals, Mierevelt, Moreelse and Thomas de Keyser.

251. PORTRAIT OF PIETER DE LA COURT
Plate

Half length, three-quarters to the right. In black costume, with mill-stone ruff. His right hand against his side; in his left his glove. An hour-glass on a book on the table to the right.

Wood, 44 inches x 33 inches.

Purchased December 5, 1904.

Signed with the monogram: "J. R."

Inscribed at the top, "Aetatis 42" and "AD 1635."

SIR HENRY RAEBURN
PORTRAIT OF COLONEL MACDONALD OF ST. MARTINS

JAN VAN RAVESTEYN
Portrait of Pieter de la Court

The presumed identity of the man seen in this portrait (hitherto catalogued merely as "Portrait by J. R. [?]") lies in the not very convincing inscription on the back of the panel, which gives us the name of "Pieter de la Court, husband of Jaene la Planche." A portrait of Pieter de la Court, the celebrated writer on political economy of the same name, by Abraham van den Tempel (1622–1672), and signed and dated 1667, is in the Amsterdam Gallery (Catalogue of 1910, No. 2290A). The catalogue of that gallery, which also contains the companion portrait of his wife, Catharina van der Voort, painted in the same year, gives the dates of the husband as 1608–1685 (evidently a typographical error for 1618–1685). Moes: "Iconographia Batavia," 1897, gives details of Pieter de la Court, merchant and writer in Leyden, as 1618–1685. Moes also gives Catharina's dates as 1622–1674.

The Antwerp Gallery (Catalogue of 1905, No. 812), possesses the portraits by F. Bol of 1661, of "Jan van der Voort and of his sister, Catharina, second wife of Pieter de la Court. The former was a literary, political and industrial man (1618–1685) at Leyden." Jan died unmarried at Naples in 1626, and Catharina, born at Naples, March 2, 1622, died at Leyden, May 16, 1674. The quartered coat of arms of the van der Voort family is found on a drawing by W. van Mieris.

The arms on this picture correspond to those, *azure*, 3 *mallets bendwise gold a chief indented argent*, which Mr. S. C. Bosch Reitz kindly informs us were the arms of the de la Court family.

In spite of these facts, the inscription on this panel presents a difficulty, in that it indicates the year 1593 as that of the man's birth, whereas other authorities maintain 1618 (or erroneously, 1608). It is, of course, possible that this portrait does not represent, but did once belong to, Pieter de la Court. In any event it may tentatively be catalogued as a work of 1635 by Ravesteyn.

[It is possible that this is a portrait of a Pieter de la Court, father of the political economist. The portrait was sold in 1904, by Frederick Müller, at the sale of the collection of Jonkheer de la Court. In the catalogue of this sale it was reproduced in photogravure and labeled

"Portrait of Pieter de la Court, manufacturer of Leyden, where he had settled after religious persecution, in 1613," This, if true, indicates he was of an older generation than the economist, born 1593, aged twenty when he fled to Leyden, and forty-two in 1635, when this portrait was made. The same catalogue states it is a companion portrait to the portrait of a lady, exhibited at The Hague in 1903, No. 91 (Exposition of Portraits at The Hague, 1903). Our portrait was also exhibited at the Exposition of Ancient Art at Utrecht, 1894, Kunstliefde Museum, Utrecht. (See Hofstede de Groot, "Exposition de Portraits à La Haye," 1903). The history of our picture seems clear. It remained in the de la Court family until 1904, when it was sold at Amsterdam and immediately purchased by the Wilstach Gallery.]

REMBRANDT, REMBRANDT HARMENSZ VAN RYN, After

Dutch. Born at Leyden, July 15, 1606. Died at Amsterdam, October 4, 1669.

The art of Rembrandt "is not for our age, but for all time." As a painter and as an engraver he surpassed all the artists of his time, and scarcely any but submitted to his influence in one way or another. In painting he was a landscapist, religious, genre and portrait painter. Perhaps what distinguishes him most is his intimate characterization of the people he portrayed; in other words, his deep-searching understanding of life. But what appeared most obvious to his followers was his original rendering of light and shade.

Rembrandt was highly esteemed in the first part of his career, from 1630-1650. He painted for the Stadholder Frederic Henry, for the City of Amsterdam and for numerous corporations of his city. During the last years of his life, 1654–1669, he suffered from family misfortunes and financial difficulties and died poor. These adversities, however, had little influence on his work, except to ripen it. His "Syndics," painted in 1662, was perhaps the most perfect work of his lifetime, and he left at his death between 500 and 600 works.

252. PORTRAIT OF A RABBI

The Rabbi, wearing a white turban, and bearded, is seen at half length and to the front. His cloak is fastened with a gold clasp. His left hand rests in the palm of his right. In a second chamber, dimly seen in the right distance, is a chair placed before a table on which is an open book, in front of a high brass pillar round which a serpent is

twined. The original of this picture is signed and dated 1635 by Rembrandt. Since 1764 it has belonged to the Dukes of Devonshire. It now hangs at Chatsworth.

39 inches x 30½ inches.

Given by John G. Johnson, Esq., November 20, 1908.

H. de Groot: "Catalogue Raisonné," 1916, Vol. VI, No. 346, p. 197, mentions that there are numerous copies, dating from the seventeenth and eighteenth centuries, of this picture, which is known to have been in the collection of the Dukes of Devonshire since 1764. He indicates the present whereabouts of seven of such copies, and thinks that the man represented may on account of the brazen serpent denote Moses or Aaron. The original is in Bode's "Rembrandt," Vol. III, No. 199.

RENAN, ARY

French. Born in Paris in 1855. Died in Paris, August 4, 1900.

Son of the famous Ernest Renan, and grandson of Ary Scheffer; a pupil of Moreau and of Puvis de Chavannes. As his apprenticeship indicates, he was a painter of idealistic and classical tendencies.

253. AT THE WINDOW

Small, full length portrait of a woman; night-time.

Signed and dated 1895

Wood, 51½ inches x 37¾ inches.

Given by John G. Johnson, Esq., January 28, 1904.

RENI, GUIDO

Bolognese. Born at Calvenzano near Bologna in 1575. Died in 1642.

Influenced by the Carracci, and later by Caravaggio, Guido Reni became one of the most facile and popular painters of his time. He belonged however, to the decadent period of Italian art; his art was borrowed; he was prolific without being profound, hence today he is not accorded such fame as formerly.

254. THE MASSACRE OF THE INNOCENTS

Two executioners are putting a child to death; other

children are already dead in the foreground. Several panic-stricken mothers. Angels in the sky.

58 inches x 36½ inches.

Given by John G. Johnson, Esq., November, 1912.

255. CAIN AND ABEL

Full length figures. Cain, with uplifted right hand, is about to strike Abel, who lies on the ground. Dark sky and background.

101⅞ inches x 73¾ inches.

Purchased October 2, 1900.

256. ORPHEUS AND EURYDICE

Orpheus, his violin on the ground, stands on the left to receive into his embrace Eurydice, who is won back from the torments of the damned and the most inexorable of all deities by the charms of his music. She is accompanied by a nude attendant and two *putti.*

58⅛ inches x 64¾ inches.

Purchased January 8, 1904.

RENOIR, FIRMIN AUGUSTE

French. Born in Limoges, February 25, 1841. Died, 1919.

Renoir was the great exponent of Impressionism in portraiture (*cf.* Pissarro, Monet). His masterpiece in the Metropolitan Museum, New York, shows a family group, palpitating with life, movement and color. In his early period he was a sound draughtsman, going merely one step beyond Bonnat and Carolus Duran in adding life and brilliancy to mere likeness. But later he forsook past standards and experimented with new methods of portraying largeness and roundness of form, becoming abstract rather than concrete, symbolic rather than descriptive.

257. PORTRAIT OF A YOUNG GIRL

Turned three-quarter profile, in a straw hat, trimmed with flowers; white dress and red collar.

Signed.

16¼ inches x 12½ inches.

Purchased 1921, from the collection of Alexander J. Cassatt.

RIBERA, JUSEPE DE (Lo Spagnoletto)

Spanish. Born at Xativa (now San Felipe), near Valencia, January 12, 1588. Died at Naples in 1656.

Although a native of Valencia, Ribera early in life went to Rome where he studied under Caravaggio and derived from him the manner of painting in broad contrasts of light and shade. Caravaggio's rugged naturalism was peculiarly suited to his temperament and he himself became a leader of the Italian naturalists. From Rome he went to Parma and finally settled in Naples where the ruling house was Spanish and here he enjoyed high honors. His preference in later life for scenes of horror has made it difficult for us today to admire many of his works, yet his rich coloring and forceful individuality will always give him a high place in the Spanish Neapolitan School.

258. ST. SEBASTIAN

The Saint, his hands still bound to a tree, lies on the ground on the left. Angels are about to place a crown on his head. On the right, Irene, kneeling, holds an arrow which had not struck a vital part of his body; she is attended by an elderly woman, who advances from the right.

72⅝ inches x 108¾ inches.

Purchased October 1, 1901.

RICHARDS, WILLIAM TROST, P. A., N. A.

American. Born in Philadelphia, November 14, 1833. Died in 1905.

Richards studied in Florence, Rome and Paris. He was a painter of landscapes and marines.

259. MOUNTAIN LANDSCAPE

A stream in the foreground. In the distance a river, and mountains beyond.

30 inches x 44 inches.

Wilstach Bequest.

260. LANDSCAPE—FISHER'S LANE, GERMANTOWN

A pool of water in the foreground, cattle in the distance.

39½ inches x 53½ inches.

Wilstach Bequest.

RICO, MARTIN

Spanish. Born at Madrid, 1850. Died at Venice, April, 1908.

After learning the rudiments of his art from an amateur painter in Spain, he became a pupil of Federico de Madrazo. In 1862, he received the Prix de Rome at Madrid, but used his four-year pension thus acquired to study under Zamacois, Meissonier and Daubigny in Paris. He also studied under Fortuny in Italy. The influence of Madrazo, Fortuny, Zamacois (*q. v.*) and Meissonier is discernible in Rico's work, for he preferred the small sized picture, with minute detail. He is known principally for his bright and delicate Venetian views.

261. LANDSCAPE

Rowboats are moored to a raft, in the foreground are eel-traps. Sailing boats on the river in the left distance; to the right a backwater.

Signed.

10 inches x 18 inches.

Wilstach Bequest.

RIEFSTAHL, LUDWIG FRIEDRICH WILHELM

German. Born, August 15, 1827, at Neu Strelitz. Died in Munich, October 11, 1878.

A painter of the peasantry of Westphalia and the Rhine country.

262. RETURNING FROM THE CHRISTENING

A group of peasants returning to a cottage in rocky country.

Signed and dated 1865.

26¾ inches x 42½ inches.

Wilstach Bequest.

ROSA, SALVATORE

Neapolitan. Born at Renella, near Naples, in 1615. Died at Rome, 1673.

He was a painter with a strange and varied career. First fleeing from a religious school where his father had placed him with the intention of fitting him for the church, he later joined a band of brigands, and finally appeared before the public eye as an actor, poet and singer. His turbulent temperament, thus exemplified in his life, is reflected in his art. He learned painting from his brother-in-law, a painter of the school of Ribera (lo Spagnoletto). He is best known for his battle scenes, which

are wild rather than eventful, but he was also a landscape painter. His landscapes are sometimes poetic, resembling Claude's, but his preference was for gloomy forests, rocky defiles and storms at sea.

263. BATTLE SCENE

Tumultuous array of mounted soldiers in close conflict. The battle continues far into the right background. A city near the bridge in the distance.

49 inches x 67¾ inches.

Purchased January 8, 1904.

For Salvatore Rosa see also under Jan Both.

ROTHERMEL, PETER FREDERIC, P. A., N. A.

American. Born in Nescopack, Luzerne Co., Pa., July 18, 1817. Died in Grosslandmere, Pa., August 15, 1895.

He studied under Bass Otis in Philadelphia and traveled from 1856 to 1859 in Europe, studying for two years of this time in Rome. When he returned to Philadelphia he established for himself a reputation as an historical painter, and is known by such pictures as "Columbus before Isabella," "Embarkation of Columbus," "Patrick Henry before the Virginia House of Burgesses," etc.

264. KING LEAR AND CORDELIA

The main figures are in the center; two other characters are in the background, one on either side.

25 inches x 30 inches.

Wilstach Bequest.

ROUSSEAU, PHILIPPE

French. Born in Paris, February 22, 1816, where he died, December 5, 1887.

A pupil of Gros and of Bertin, he achieved a measure of success as a still-life painter, and in due course won the orthodox honors of the Salon.

265. PEACHES

Peaches in a dish; a tall vase and a metal jug on a table, which is spread with a white cloth.

Signed and dated 1869.

50¾ inches x 38½ inches.

Wilstach Bequest.

ROUSSEAU, PIERRE ÉTIENNE THÉODORE

French. Born in Paris, April 15, 1812. Died in Barbizon, December 22, 1867.

Rousseau was the leader and founder, if any one man may be called such, of the Barbizon school, the first to be inspired by the example of the English landscapists to seek nature out-of-doors, and to paint landscape for its personal appeal.

Rousseau, unlike more modern landscapists, did not attempt to portray the fugitive effects of landscape—moody, stormy or sunny. He tried to paint the eternal aspect of nature, hence he has been called the Epic Poet of the French landscapists.

For years he was persistently excluded from the Salon, and only through innumerable obstacles he finally won his way to recognition, until today he stands with Millet and Corot as one of the first masters of his profession.

266. LANDSCAPE

Flat piece of ground seen in springtime, surrounded by trees, with sloping hills beyond.

Wood, $4\frac{3}{8}$ inches x $12\frac{7}{8}$ inches.

Purchased May 8, 1912.

267. LANDSCAPE

A pool of water seen by moonlight; on the left in the distance are houses, with trees seen against the sky line.

Wood, 10 inches x 13 inches.

Purchased March 13, 1896.

ROYBET, FERDINAND VICTOR LÉON

French. Born in Uzès, April 20, 1840. Died, 1920.

A pupil of Vibert and Professor of the École des Beaux Arts, Lyons.

268. THE SULTAN'S VENGEANCE

An oriental interior. A woman in splendid but scanty attire lies dead on the floor. The Nubian executioner, with drawn sword, is leaving the room; the heavy curtain on the right is held back by a negro slave.

Signed.

$26\frac{3}{4}$ inches x $30\frac{3}{4}$ inches.

Given by John G. Johnson, Esq., October, 1906.

RUBENS, PETER PAUL

Flemish. Born at Siegen in Westphalia, June 28, 1577. Died, May 30, 1640, at Antwerp.

Rubens was one of the rare versatile geniuses of art history. He was a courtier, a great traveler, able linguist, sound scholar, an ambassador; in short, a man of many interests and friendships. This versatility is shown in his art, for he was not only a religious and historical painter, but a landscapist and portraitist. In all these fields he was pre-eminent and wielded an influence in each. He was thus the foremost Flemish painter of his day. His imagination, exuberance and instinct for transparent and splendid color revived the waning Flemish school, and it may be said that he became the source of inspiration for succeeding painters of whatever school, who, rebellious of cold classicism, sought life and color in art.

269. ACHILLES DISCOVERED AMONG THE DAUGHTERS OF LYCOMEDES

On the left at the entrance to a palace, the six daughters of Lycomedes are gathered. One of them is kneeling before a basket out of which Achilles has just taken the helmet, which he places on his head, although dressed as a young woman, to the amazement of one of the daughters. This martial choice of Achilles has revealed his identity to the bearded Ulysses, who, with his friend, in reality his sword bearer, stands on the right. A dog in the foreground.

Wood, 14⅛ inches x 19¾ inches.

Purchased October, 1902.

Formerly in the collection of Abbé Gosselin, in Paris.

Subsequently in possession of Sedelmeyer, whose seal it bears. Reproduced in Sedelmeyer's "Catalogue," 1902, No. 35, it is there said to have been engraved by B. Baron, presumably Bernard Baron (1700–1766), and to measure 13½ inches x 19¼ inches. No other mention seems to have been made of this interesting sketch.

The large painting (87 inches x 104½ inches) of this subject in the Madrid Gallery (No. 1661) is dealt with at length by Max Rooses. It was one of the pictures painted about 1617, and offered by Rubens unsuccessfully the following year to Sir Dudley Carleton. It was admitted by Rubens to be "the work of the best of his pupils, but entirely retouched by him." (The reference to the pupil

is understood to be to van Dyck.) Declined then, it was sold in 1628 by Rubens to Philip IV. The setting of that composition is much more grand, elaborate and imposing than the present sketch, as indeed it would naturally be from the scale and technical conditions adopted. In it Achilles is raising with his right hand the sword he has found among the merchandise, while holding the scabbard with the other. Rubens has doubtless retouched the Madrid picture, which still seems to be in great part by van Dyck.

Waagen: "Art Treasures," Vol. II, p. 314, indicates it as being in the collection of Lord Brownlow in 1854. "Several sketches by Rubens, the most remarkable of them being the discovery of Achilles among the daughters of Lycomedes. . . . The composition exhibits in a high degree the spirit of Rubens; the coloring is bright, the light and sketchy handling admirable."

M. Rooses states that "a sketch of this composition in *grisaille*, made probably for the engraver, and measuring 13 *pouce* by 10 *pouce* (about 12 inches x 9 inches), was sold with the Munro of Novar collection in 1878."

Lord Listowel lent a large picture of this subject by van Dyck to the Grosvenor Gallery, 1887, No. 104.

Achilles was sent, disguised in female attire, to the Court of Lycomedes, King of the Island of Scyros, to be concealed there that he might not go to the Trojan War, where his mother feared he might perish. He remained there until discovered by Ulysses, who came to the island in the disguise of a traveling merchant and offered various articles of female attire for sale and mingled with them some pieces of armor. On a sudden blast being given with a trumpet, Achilles discovered himself by seizing upon the arms. The young warrior then joined the army against Troy.

This rather unusual subject was dealt with by Angelica Kauffmann (1741–1807) at least three times. The outstanding example is that entitled "An Homeric Legend," by her in the collection of Sir Frederick Cook, "Catalogue," 1915, Vol. III, No. 419.

Max Rooses: "L'Oeuvre de P. P. Rubens," 1890, Vol. III, No. 567, p. 47.

Max Rooses (tr. H. Child), "Rubens," 1904, Vol. I, p. 275, Vol. II, p. 454.

Dillon: "Rubens," 1909, p. 239.

Klassiker der Kunst, "Rubens," 1905, p. 139.

RUBENS, PETER PAUL

Flemish. And

FRANS SNYDERS

Flemish. 1579–1657. (See under Snyders.)

270. THE ADVENTURES OF PHILOPOEMEN

Philopoemen, a red-robed, bearded man, is chopping wood in the left foreground for the cook at an inn; her husband is in the background, and recognizes the liberator of his country. This scene is set outside the house, the interior of which on the right is hung with cooking utensils. A dead swan, a fawn, peacock, fruit and vegetables in the right foreground.

94 inches x 112 inches.

Purchased February 20, 1907.

Philopoemen (B. C. 253–184) was a prominent statesman and famous as the General of the Achæans. He reorganized the army with a view to establishing the independence of his country on a firm basis, and was proclaimed Liberator of Greece in B. C. 207. After the revolt of the Messeneans from the Achæan League he was captured and condemned to die by drinking hemlock.

This is claimed, and with reason, to be the picture formerly in the famous collection of the Duc d'Orléans until *circa* 1798, and engraved by N. Varin.

At Christie's, May 12, 1906, No. 119.

Smith: "Catalogue Raisonné," 1830, p. 209, No. 750.

M. Rooses: "Rubens," Vol. IV, No. 800.

Dillon: "Rubens," 1909, p. 119.

Stryienski: "Galerie du Régent," 1913, p. 188, No. 469.

The original sketch for this composition is in the Louvre, No. 2124, "which is essentially a brilliant still-life study for a lost picture."

RUISDAEL, JACOB ISAAKSZ VAN

Dutch. Born at Haarlem in 1628 or 1629. Buried in the same town, March 14, 1682.

Son of Isaak van Ruisdael and nephew of Salomon van Ruisdael, a landscape painter, who was probably also his master.

Ruisdael painted at first the wooded regions, the dunes, the sea and the rivers around Haarlem and Amsterdam. Then he extended his studies to every part of the Low Countries up to Cleves and Bentheim in Westphalia, until finally, led by the romance of wild scenery, he went as far as the mountains of Germany. Some of his views are called Norwegian, but these were probably inspired by the studies of Allaert van Everdingen, who went to Sweden.

He was above all a painter of atmosphere and sky, and in the management of light and shade he is to be regarded in his school as one of the profound landscape painters. All his works do not, however, reach to the same high level. In his late works the dark under-painting has come up and obscured his skies and shadows. His influence has been far-reaching upon later landscapists, notably upon the English school, and through them, upon the Barbizon group, especially upon Rousseau. Meindert Hobbema was his most celebrated pupil.

271. A RIVER SCENE WITH BARGES

Men are variously employed on barges moored to the shore in the foreground. A house, a kiln and buildings on the bank further back.

Signed with the artist's monogram.

29⅞ inches x 41⅜ inches.

Purchased October 15, 1902.

H. de Groot: "Catalogue Raisonné," 1912, Vol. IV, p. 65, No. 194, as "A Lime Mill on a River Bank."

272. LANDSCAPE WITH A WATERFALL

Plate

Two men are on the bank on the left, looking down on the waterfall. Figures and a cottage are on the high bank on the right. In front is a fallen birch tree.

Signed.

40 inches x 55½ inches.

Purchased March 11, 1895, from the collection of the Earl of Onslow.

H. de Groot: "Catalogue Raisonné," Vol. IV, 1912, p. 92, No. 283.

JACOB VAN RUISDAEL
Landscape with Waterfall

JOHN SINGER SARGENT
PORTRAIT OF LADY MILLICENT HAWES

SACCHI, ANDREA

Roman. Born about 1600, at Nettuno, near Rome, where he died in 1661.

He was a painter highly esteemed in Rome during his lifetime, and was the master of Carlo Maratta (*q. v.*). Sacchi is perhaps best known for his "St. Romuald and his Monks," in the Vatican Gallery.

273. ST. AUGUSTINE

Life-size, half length figure, wearing a mitre and a wide cape. A quill pen in his right hand, which he raises above an open folio in the left foreground, as he looks up ecstatically into the heavens. In the left background a *putto* holds his pastoral staff.

44¼ inches x 58 inches.

Purchased January 8, 1920.

274. ST. GREGORY

Life-size, half length figure, wearing a biretta. The orphreys of his cape decorated with the figures of St. Peter and St. Paul. A quill pen in his right hand; his left leans on the folio open before him on the table. A dove at his ear.

44¼ inches x 57½ inches.

Purchased January 8, 1904.

SARGENT, JOHN SINGER, N. A., R. A.

American. Born in Florence, Italy, of American parents, January 12, 1856.

He studied first in the Academy of Fine Arts, Florence, and later under Carolus Duran in Paris (*q. v.*). He lives in London, England.

He is one of the most eminent portrait painters and mural decorators of the present day. His work may best be studied in the Boston Public Library, The Boston Museum of Fine Arts and in the museums of the Luxembourg (Paris), Tate (London), Worcester, Metropolitan (New York), and the Academy in Philadelphia.

275. PORTRAIT OF LADY EDEN

Three-quarter length, three-quarters to the left. Seated in an armchair and wearing a white dress, low cut, and black wrap. Cards in her hands, as she plays Patience at the table on the left.

Signed and dated 1907.

Purchased 1920. 43 inches x 34 inches.

Exhibited at the Royal Academy, 1907, No. 38.

Sybil Frances, daughter of Sir William Grey, married July 20, 1886, Sir William Eden, Bart. of West Auckland, Co. Durham, and Maryland, U. S. A., who died in 1915. Sir William Eden was descended from Sir Robert Eden, Governor of the Province of Maryland, who was created a Baronet, October 19, 1776, and who married Caroline Calvert, sister and co-heir of the sixth and last Lord Baltimore (peerage extinct, 1771).

The Times, London, May 4, 1907.

The New York Times, December 17, 1918.

276. PORTRAIT OF LADY MILLICENT HAWES
(Duchess of Sutherland)

Plate

The Duchess stands full length, in three-quarters profile to the right, her right hand resting on a table.

102½ inches x 57¾ inches.

Signed and dated 1904.

Purchased May, 1922.

Lady Millicent Fanny St. Clair Erskine is the eldest daughter of the fourth Earl of Roslyn. She married first, 1884, the fourth Duke of Sutherland, who died in 1913; second, 1914, Major P. D. Fitzgerald, and third, 1919, Lt. Col. G. E. Hawes, D. S. O., M. C.

Lady Millicent Hawes is a woman deeply interested in social reform, and as an authoress has won for herself a reputation.

SCARSELLA, IPPOLITO, Often called Scarsellino

Ferrarese. Born in 1551, at Ferrara, where he died in 1620.

Pupil of Giacomo Bassano, and influenced by Veronese. After visiting Venice, Bologna and Parma he settled in his native city where many of his works remain.

277. BETWEEN LOVE AND RICHES

A young lady, fashionably attired, turns her back on an old man who tries to press her to accept a golden dish; a palace in the left background. The young lady looks tenderly towards a young man who, standing in the right foreground and dressed in red, plays on his guitar; he is

attended by a negro page holding a basket full of flowers. A fountain and an avenue of trees in the right background.

49 inches x 76 inches.

Purchased February 20, 1907.

278. ST. MATTHEW

Full length, seated figure, with the angel, the symbol of St. Matthew. One of four companion pictures.

43 inches x 36 inches.

Purchased January 8, 1904.

279. ST. MARK

Full length, seated figure, with the lion, the symbol of St. Mark.

43 inches x 36 inches.

Purchased January 8, 1904.

280. ST. LUKE

Full length, seated figure in meditation, with the bull, the symbol of St. Luke.

43 inches x 36 inches.

Purchased January 8, 1904.

281. ST. JOHN

Full length, seated figure, with the eagle, the symbol of St. John.

43 inches x 36 inches.

Purchased January 8, 1904.

SCHLESINGER, HENRI

French. Born at Frankfort-on-Main, 1814. Died, 1893.

Although of German birth, Schlesinger became a naturalized French man. He was a portrait and genre painter.

282. ALONE AT THE ATELIER

The model, a young girl, looks in the mirror; a throne in the background.

Signed and dated 1868.

36 inches x 28 inches.

Wilstach Bequest.

SCHREYER, ADOLPH

German. Born in Frankfort-on-Main, May 9, 1828. Died in Cronberg, 1899.

As a war artist he went through the Crimean War. From 1862 to 1870, he lived in Paris and painted battle pieces, horses and winter scenes. For these latter he is best known.

283. WINTER: HORSES BY A SHED

Three Steppe ponies take shelter from the cold wind, near a thatched stable, in winter.

Signed.

35 inches x 44½ inches.

Wilstach Bequest.

SCHROEDTER, ADOLF

German. Born in Schwede, June 28, 1805. Died in Carlsruhe, December 9, 1875.

284. DON QUIXOTE IN HIS STUDY

He is seated in an armchair, his feet resting on books; books all around him.

24 inches x 30 inches.

Wilstach Bequest.

285. TWO MONKS IN A WINE CELLAR

A scene of much disorder in a ruined building.

17½ inches x 20¼ inches.

Signed with monogram and dated 1863.

Wilstach Bequest.

SCOREL, JAN, Attributed to

Dutch. Born at Schoorl near Alkmaar, August 1, 1495. Died in Utrecht, December 6, 1562.

Scorel was one of the distinguished early Dutch masters, whose work illustrated the transition from the primitive to the Renaissance style. He was a pupil of Jacob Cornelisz at Amsterdam and of Jan van Maubeuge at Utrecht. He traveled in Germany and visited Dürer in Nüremberg. He went also to Palestine and lived some time in Italy.

286. THE BETRAYAL

Judas, with the bag of money already in his hand, is about to betray Christ. Dark background. Ten small figures.

Wood, 25⅞ inches x 38¼ inches.

Purchased January 8, 1904.

SAMUEL SCOTT
View of Old Rochester Bridge

FRANZ SNYDERS
Dead Game

SCOTT, SAMUEL

English. Born in London about 1725. Died at Bath, October, 1772.

He is known specially for his views of London Bridge and Westminster Bridge and allied scenes, which have an interest for the antiquary rather than for the connoisseur.

287. VIEW OF OLD ROCHESTER BRIDGE

Plate

Figures and a horseman are near the toll house, which leads on to the bridge. On the far bank in the center distance is the castle. This castle has often been painted, notably by J. M. W. Turner, in his "Rivers of England."

22⅜ inches x 34¾ inches.

Purchased October 1, 1906.

SEGHERS, DANIEL

Flemish. Born at Antwerp, December 5, 1590. Died in the same town, November 2, 1661.

He was the pupil of Jan (Velvet) Brueghel, the landscape and animal painter. He was one of the earliest fruit and flower painters of the Low Countries, his particular invention being to paint garlands and borders of fruit and flowers around portrait medallions, religious and historical subjects. He collaborated with Rubens, van Dyck, Gerard Seghers and others for the new Jesuit church in Antwerp, these painting the figures and Seghers the flowers. His intimate knowledge of flowers was evidently botanical, for his painting is very exact. His works were highly esteemed.

288. FLOWERS

In a recessed niche in the center the Madonna is represented with the Infant in *grisaille*. Flowers are arranged effectively round and above the figures.

47¾ inches x 28⅞ inches.

Purchased June 14, 1904.

SIDANER. See Le Sidaner

SIEGERT, AUGUST

German. Born at Neuwied, 1820. Died, 1883.

A painter who studied at Düsseldorf, and painted genre and historical scenes.

289. GRACE BEFORE MEAT

11¾ inches x 9¾ inches.

Wilstach Bequest.

290. NO GRACE BEFORE MEAT

11¾ inches x 9¾ inches.

Wilstach Bequest.

SIMON, LUCIEN

French. Born in Paris, July 18, 1861. Contemporary.

At first a student of the Julian Academy, he later came under the influence of the realistic movement in modern French art. He is principally known for his realistic figure subjects.

291. A PORTRAIT GROUP

An interior hung with pictures. Six life-size and nearly full length figures. The man stands in the left background; the others seated across the composition.

72¼ inches x 90¼ inches.

Purchased August, 1897.

SMITH, XANTHUS

American.

292. COAST SCENE OFF SOUTH CAROLINA

Men with rowboats on the shore in the left foreground. Sailing vessels in the right distance.

Signed and dated 1869.

12 inches x 18 inches.

Wilstach Bequest.

SNYDERS, FRANZ

Flemish. Baptized, November 11, 1579, at Antwerp, where he died, August 19, 1657.

Snyders was pre-eminently a painter of animals, hunting scenes and still-life; in his still-life pictures he shows larders filled with game, or tables heaped high with food of every kind, while a dog or cat sniffs enviously about. He was so well thought of by Rubens and van Dyke that they frequently collaborated with him, he painting the animals or still-life, they the figures. In the same way such landscape painters as Jan Wildens and Lucas van Uden also collaborated with him.

293. DEAD GAME

Plate

A hare, a turkey and game birds. An eagle on the right is devouring a white swan.

48½ inches x 64¼ inches.

Purchased January 8, 1904.

294. STILL-LIFE WITH A BUST OF CERES

In the center a bust of Ceres, inscribed with her name, is encircled by a large wreath of luxuriant fruit, in which are birds and a squirrel. On the left and right are male and female caryatids, *in grisaille.*

Signed.

66 inches x 94 inches.

Purchased December, 1899.

The Brussels Museum contains a large picture (67 inches x 71 inches) of this curious type, also by Franz Snyders. It is No. 436 in the catalogue of 1908, and is illustrated in "La Peinture au Musée Ancien de Bruxelles," by Fierens-Gevaert, 1913, at p. 93. The description of that picture may be abridged as: "Garland of fruit and vegetables, suspended between two stone caryatids of which only the upper portions are seen. The fruit includes melons, lemons, apples, pears, apricots, peaches, quinces, medlars, pomegranates, blue and white grapes, figs, cherries, mulberries, raspberries, nuts, gooseberries, strawberries; aubergines, pumpkins, artichokes; a monkey, squirrel, birds, butterflies and insects. Probably there was at one time in the center of the garland a bust or a statuette in *grisaille*, perhaps allegorical, of Pomona, goddess of fruit. In this a Sèvres vase was substituted a few years ago in Paris. The Wilstach collection contains a 'Garland of Fruit and Vegetables,' very much like this one, and a little smaller in size. In it the caryatids are completely visible, and a female bust in *grisaille* is painted in the center."

For Snyders, see also under Peter Paul Rubens.

SOLARIO, ANDREA, Attributed to

Milanese. Flourished, 1493–1515.

Solario was a painter who came under various influences, Leonardesque, Venetian and Flemish. It was possibly through Antonello da Messina that Solario learned the northern method of painting in oil, and derived his vivid realism in portraiture.

295. SALVATOR MUNDI

Half length figure of the Saviour, nude but for the loin cloth, and wearing the crown of thorns.

Wood, 24¼ inches x 16 inches.

Purchased September 27, 1902.

SOROLLA Y BASTIDA, JOAQUIN

Spanish. Born in Valencia, 1863. Contemporary.

Sorolla is one of the most eminent artists of modern Spain. He generally selects subjects which give him the opportunity to depict dazzling sunlight, especially scenes on the seashore or on the banks of rivers. His rapid technique is admirably adapted for scintillating effect, as well as for rendering the movement of swimming bodies.

296. THE YOUNG AMPHIBIANS

A girl, in red dress and a straw hat, stands by the seashore. Two boys are in the water on the left; two other boys enter the waves on the right near oxen, which, dimly seen, are drawing a lifeboat up the beach.

Signed and dated "1903, Valencia."

38 inches x 51½ inches.

Purchased August 11, 1904.

SPANISH SCHOOL, Seventeenth Century

297. PORTRAIT OF A SPANISH FIELD MARSHAL

(Formerly catalogued as a "Portrait of a Marshal," by Juan Bautista del Mazo)

Full length, life-size portrait of a Spanish commander in military uniform, with red sash, flat lace collar, black hat with red feather, turned back cuffs. A baton in his right hand; his gloved left hand resting on the hilt of his sword.

80¾ inches x 45½ inches.

Purchased January 8, 1904.

SPRINGER, CORNELIS

Dutch. Born in Amsterdam, May 25, 1817. Died at Hilversum, near Amsterdam, February 18, 1891.

Springer was one of the best painters of street scenes of his day. He may be called the connecting link between the old seventeenth century painters of town views, like Berckheyde, and the nineteenth century revivers of the old tradition, Witsen and Breitner.

Springer translated somewhat too literally what he saw, but he always put atmosphere and sunshine in his pictures. As his painting was sound, his pictures remain today bright and colorful. His drawings are perhaps finer than his paintings.

JAN STEEN
THE FORTUNE TELLER

ALFRED STEVENS
"Will You Go with Me, Fide?"

298. STREET SCENE IN AMSTERDAM

Pedestrians passing along the street. A church in the distance.

Wood, 20¼ inches x 16⅜ inches.

Wilstach Bequest.

STAMMEL, EBERHARD

German. Born, 1832.

299. LA PARTIE DE MARIAGE

Two gentlemen are playing cards at a table, on the far side of which is a lady.

Signed and dated 1863.

22 inches x 25 inches.

Wilstach Bequest.

STARKENBURG, W. T. VON

German.

300. SCENE ON THE HUDSON RIVER

Cattle in the foreground. The river beyond, with hills on the far side.

19 inches x 30 inches.

Wilstach Bequest.

STEEN, JAN HAVICKSZ

Dutch. Born in 1626, at Leiden, where he was buried, February 3, 1679.

A pupil of his father-in-law, Jan van Goyen, the landscapist (*q. v.*), Steen lived at Leiden, The Hague and at Haarlem. As he was not greatly estimated during his lifetime, and as he was a somewhat indigent fellow, he made his living chiefly by keeping an inn in his native city. This inn we find often in his pictures, generally disorderly, but always interesting. In his narrow range he had a force of expression which has never been surpassed. Posterity has enhanced his reputation and he is now considered one of the finest draughtsmen and colorists of the Dutch school. He was an inimitable humorist, and could catch the essential character of a scene in a way almost equal to Brueghel or Brouwer. Life to him was a comedy. He was also a landscapist and filled his compositions with delightful bits of still-life. He had prodigious fertility, with the natural result that all his pictures are not up to the same standard. He left over six hundred canvases, which are now dispersed in the great galleries of Europe and America.

301. THE FORTUNE TELLER

Plate

A woman with a child in her arms, standing in a group of people, is telling a man's fortune. In the left background is an inn, with its sign hung out; before it, towards the right, are men and women, a cart drawn by two horses, and a milkmaid. Landscape background on the right. Sunny sky.

Fully signed, with interlacing initials.

39⅝ inches x 36⅛ inches.

Purchased October 5, 1902.

STEVENS, ALFRED ÉMILE LÉOPOLD VICTOR GHISLAIN

Belgian. Born in Brussels, May 11, 1826. Died in Paris, August 24, 1906.

Stevens lived in Paris, and although there is a Flemish love for still-life and accessories in his pictures, he must be considered as essentially a painter of the *Parisienne*. He painted charming women, stylishly and elegantly attired, looking at bouquets, Japanese fans or statuettes, with tasteful household surroundings. But there is this difference between his art and that of the mere fashionable figure painter, the details of his pictures are always perfectly harmonized and subordinated to their general effect. He has been called "the subtle monographist of the eternal feminine in art"; this subtle delicacy is his great charm. What he sought was really richness of color and detail, and as he had impeccable taste his pictures surpass all others of their kind.

302. "WILL YOU GO WITH ME, FIDE?"

A lady about to leave her apartment, accompanied by her small dog, "Fide."

Wood, 24½ inches x 19½ inches.

Dated 1859.

Wilstach Bequest.

STROBENTZ, FREDERICK

Hungarian.

303. THE VISIT

Two young women seated at a table under the trees.

Signed and dated 1894.

42⅜ inches x 62¾ inches.

Purchased August 30, 1895.

SULLY, THOMAS

American. Born at Horncastle, Lincolnshire, in the month of June, 1783. Died in Philadelphia, November 5, 1872.

At the age of nine he was taken by his parents, who were actors, to America, where they settled in Charleston, S. C. In 1803, he began painting with his elder brother, Lawrence, a miniaturist, in Richmond, Va., but after his brother's death, three years later, he went to New York and in Boston came under the instruction of Gilbert Stuart. In 1807, he settled in Philadelphia, where for sixty-five years he painted three generations of distinguished citizens.

In 1809, he went to England, and for nine months profited by the instruction of Benjamin West and Sir Thomas Lawrence. In 1838, he made a second trip to England to paint the portrait of Queen Victoria. Sully's long career and prodigious output (he painted over 2,600 portraits) are almost unprecedented. While not a profound interpreter of character, he was true to the English tradition, and gave to his portraits a charm and an air of distinction which command respect.

304. GYPSY WOMAN AND CHILD

The child is carried on the back of her mother and places her right arm around her neck. The woman is dressed as a peasant.

Signed and dated 1852. On the back written "after Morelli."

30 inches x 24 inches.

Wilstach Bequest.

Although traditionally said to be painted "after Murillo," a mistake for the Italian painter, Morelli, it more nearly approaches Sully's portrait of his daughter, Rosalie, bequeathed in 1914 to the Metropolitan Museum, New York, by F. T. S. Darley.

305. PORTRAIT OF DR. BARTON

A young officer in dark military uniform, frogged with gold lace, leaning his right arm on the back of a chair. Half length, to the front.

Inscribed on the back: "T. Sully, 1807."

24 inches x 29 inches.

Given by William Barton Brewster, M. D., 1919.

An early work. Charles Henry Hart in 1909 published "Thomas Sully's Register of Portraits."

This portrait was exhibited in the Sully Memorial Exhibition, Academy of Fine Arts, Philadelphia, 1922.

Dr. William P. C. Barton, U. S. N., was born at Philadelphia, November 17, 1786. Professor of Botany in the University of Pennsylvania and later surgeon in the Navy, he became president of the Linnean Society. He married Esther, daughter of Jonathan Dickinson Sergeant, and granddaughter of David Rittenhouse, the celebrated mathematician and astronomer. He died February 29, 1856.

306. A PEASANT GIRL. (After Rembrandt)

This is a free version of "The Girl at the Window," by Rembrandt (1606–1669), which signed and dated 1645 is in the Dulwich College Gallery, London. In it the girl rests both her arms on the stone window sill, her left grasping a thin gold chain round her neck. A strong light falls from the left foreground on to the whole figure. It is 31 inches x 24½ inches and is rounded at the top.

Dated 1857. Signed with the artist's monogram.

30 inches x 24 inches.

Wilstach Bequest.

SWAN, JOHN MACALLAN, R. A.

English. Born in Old Brentford, December 9, 1847. Died in London, February 14, 1910.

He first studied in the Worcester and Lambeth Schools, then at the Royal Academy and finally under Gérôme in Paris. An unceasing student of the structure and pose of wild animals, he developed great power in revealing their characteristics and natural surroundings.

307. TIGERS BY MOONLIGHT

Two tigers moving majestically towards the right along a river bank.

Signed and dated.

27 inches x 39 inches.

Purchased December 18, 1904.

VINCENZO TAMAGNI
PORTRAIT OF A YOUNG LADY

TAMAGNI, VINCENZO, Called Vincenzo da San Gemignano

Born at San Gemignano, near Siena about 1492. Died about 1530.

A native of a secluded but one time powerful city, he really belongs to the Siena School. But his artistic personality is obscure. Vasari states he went to Rome and worked under Raphael, but such influence is scarcely recognizable in Tamagni's work. Our picture seems to show more the Florentine influence of Ghirlandaio.

308. PORTRAIT OF A YOUNG LADY

Plate

Three-quarters to the left. In a red dress, with striped sleeves.

27 inches x 19⅜ inches.

Purchased September 30, 1916.

TANNER, HENRY OSSAWA

American. Born in Pittsburgh, Pa., June 21, 1859.

Studied under Thomas Eakins in Philadelphia and under Laurens and Constant in Paris.

Tanner is noted for his religious pictures, and is an interesting figure in the world of art because he is one of the very few painters of negro birth to achieve success as an artist.

309. ANNUNCIATION

The Virgin, in yellow, is seated on her bed in an oriental setting; at the left, a light, representing the Angel Gabriel.

Signed and dated 1902.

56½ inches x 69¼ inches.

Exhibited at the Pennsylvania Academy of Fine Arts, 1899.

Purchased April 5, 1899.

TARBELL, EDMOND CHARLES

American. Born in West Groton, Mass., April 26, 1862.

A pupil of the Boston Museum School and of Lefebvre in Paris. He lives in New Castle, N. H. Tarbell's work is historically interesting because he revives, in a way, the genre of the so-called "Little Masters" of Holland, the painters of interiors, Terborgh and de Hoogh. But he is essentially modern in style. His characteristic works are "Girl Reading" in the Boston Museum, and the same subject in the Cincinnati Museum.

310. AFTERNOON TEA

A full length figure of a lady seated on a sofa; a cup of tea on the table on the left.

45 inches x 40 inches.

Signed.

Given by John G. Johnson, Esq., January 28, 1904.

TENIERS, DAVID, The Younger

Flemish. Baptized ta Antwerp, December 15, 1610. Died at Brussels, April 25, 1690.

Pupil of his father, David Teniers the Elder, a genre painter, and greatly influenced by Rubens and the Dutch genre painter, Adriaen Brouwer. Teniers was highly successful, becoming the court painter to the Archdukes Léopold Guillaume and Don Juan of Austria, regents of Flanders. His influence upon the Dutch and Flemish schools was far-reaching, a long line of so-called "Little Masters" continuing his tradition, among whom may be mentioned David Ryckaert III, H. M. Sorgh, Cornelis Saftleven and Gillis van Tilborg.

The most beautiful of Teniers' pictures, *i. e.*, his earlier ones, have often been mistaken for those of Brouwer. His tone, at first clear and silvery, later became golden, and his later works deteriorated to a greenish-brown.

He excelled in peasant scenes, "Kermesses," or rustic carnivals taking place in front of village inns. In these the action is always gay and amusing. He also delighted in kitchen scenes and tavern interiors. In all these pictures he introduced charming bits of still-life, and in his out-of-doors scenes, the landscape is carefully studied. In short, he was a versatile painter, truly expressive of Flemish life and interests.

311. LANDSCAPE WITH FIGURES

A woman, accompanied by a dog, leads a man along a road towards the left. More to the left, in the background, are two men talking by a well-head near a stable.

Signed with the artist's monogram.

25 inches x 31⅛ inches.

Purchased October, 1902.

THAULOW, FRITZ

Norwegian. Born at Christiania, October 20, 1847. Died in November, 1906.

Inspired by the French Impressionist movement, painting *en plein air*, Thaulow sought the clear, crisp glistening effects of nature. He loved the snow-covered landscapes of his native country and delighted in ice-clad rivers and running water irradiated by clear sunlight.

His portrait, painted by J. W. Alexander, is in this collection.

312. THE SUN IN NORWAY

A river running between snow-clad banks. Hills in the distance. Evidently painted from a bridge.

Signed.

36¼ inches x 28⅞ inches.

Purchased August 15, 1906.

TIEPOLO, GIOVANNI BATTISTA

Venetian. Baptized in Venice, April 16, 1696. Died in Madrid, Spain, March 27, 1770.

A masterly executant of decorative and intensely original frescoes and other pictures, he reflects the taste and spirit of Venice, in the last moment of her very marked but no less magnificent decline.

313. LAST SUPPER

Christ seated in the center, on the far side of the table, gazes upwards. On His breast St. John leans his head.

23¾ inches x 42⅜ inches.

Purchased January 8, 1904.

A picture of this subject, but different in composition and in measurements, is in the Louvre. In it a dog is in the center and dishes on the ground.

314. CHRIST HEALING THE SICK

Christ, standing among a crowd of sick and crippled, orders the man to "take up his bed and walk," which he does under the direction of an angel. Architectural setting.

26¼ inches x 44¼ inches.

Purchased October 1, 1902.

This picture was presented in the eighteenth century to Marco Antonio Bono, a celebrated lawyer of the Genoese Republic, by certain patrician families of Venice, in recognition of the successful termination of a lawsuit "which had been pending for centuries." His great grandson, Niccolò Bono of Genoa, sold the picture.

Sedelmeyer: "Catalogue of Paintings," 1902, No. 65.

TILBORGH, AEGIDIUS or GILLES VAN

Flemish. Born about 1625, at Brussels, where he died about 1678.

He was a pupil of David Teniers the Younger (*q. v.*), whom he imitated, but he also painted portrait groups in the manner of Gonzales Coques with whose pictures Tilborgh's are often confused. He is best known for his village fairs and market places.

315. THE GUARD ROOM

A number of soldiers in various positions; some sitting on the floor, some playing dice on a drum, others standing. Muskets on a rack on the right. An open door in the center background; a lantern hanging high up on the left.

Signed.

36¾ inches x 46¼ inches.

Given by John G. Johnson, Esq., June 14, 1904.

TINTORETTO, Attributed to GIACOMO ROBUSTI, Called Il Tintoretto

Born in Venice, 1518. Died there, May 31, 1594.

A pupil of Titian and influenced by Michaelangelo, Tintoretto was the culminating genius of the Renaissance in Venice. He tried to blend the great gifts of his predecessors in his own productions, and as he was one of the swiftest executants, painting with indefatigable industry, he left a prodigious volume of work. His pictures are generally on a grand scale; his mythological pieces powerful in drawing and feeling. Often his exaggerated force reveals signs of the oncoming decline, but in his portraits there is a simplicity, combined with dignity, that ranks them high in the list of the painter's works.

316. PORTRAIT OF A SENATOR

(Formerly catalogued as "Portrait of a Gentleman of the Pesaro Family")

Three-quarter length, standing, three-quarters to the right. Gray beard. Wearing the fur-edged robe of a Venetian Senator. A curtain and architectural setting on the left; a peep of landscape seen through the casement on the right.

44¼ inches x 51 inches.

Purchased October 2, 1900.

TODD, HENRY GEORGE

English. Born in Ipswich, 1847, where he died in September, 1898.

A painter of still-life, particularly of flowers and of fruit.

317. POOR MAN'S BOUQUET

Flowers in a glass bottle and a metal vase on a wooden table.

Signed and dated 1869.

Wood, 28¾ inches x 23½ inches.

Wilstach Bequest.

TROYON, CONSTANT

French. Born in Sèvres, August 28, 1810. Died in Paris, March 20, 1865.

He belonged to the group of brilliant landscape painters, Décamps, Rousseau, Dupré, Millet, Daubigny, Diaz and others. But he is today best known for his cattle paintings. In that particular he was the master of Emile van Marcke (*q. v.*).

318. A BOY WITH OXEN

Plate

A peasant boy, with his ox goad, drives a pair of oxen along a rough track through the field.

35 inches x 50 inches.

Wilstach Bequest.

319. LANDSCAPE WITH SHEEP

Sheep in the foreground. A shepherd, with other sheep on the hillock, in the left background.

Signed.

21¼ inches x 25¼ inches.

Purchased October 25, 1912.

ULMANN, RAOUL ANDRÉ

French. Born in Paris, 1867. Contemporary.

320. THE WHARF AT HAMBURG

Boats near piles and a wharf seen under a cloudy sky.

Signed and dated at Hamburg 1901.

21¼ inches x 26⅜ inches.

Purchased August 19, 1903.

UMBRIAN SCHOOL, Late Fifteenth Century

321. MADONNA AND CHILD AND TWO SAINTS

Three small figures seen at full length. The Infant, seated on the Virgin's lap, places His right hand round her neck. On the left, at the back, is St. John the Baptist; on the right another Saint, perhaps St. Ansano.

Wood, 24½ inches x 18½ inches.

Purchased January 8, 1904.

UMBRIAN SCHOOL, Early Sixteenth Century

322. THE MADONNA AND CHILD WITH ST. JOHN THE BAPTIST AND ST. JEROME

The Virgin is enthroned before a cloth of honor. On the left, kneels St. John, and on the other side St. Jerome with the stone in his hand. The types are feebly Fiorenzesque and Peruginesque.

This picture was formerly attributed to Bernardino di Mariotto, who flourished 1497–1525, a painter first influenced by Fiorenzo di Lorenzo and later by Luca Signorelli. Prior to 1918, it was attributed to Mariotto Albertinelli. The artist was evidently some one influenced by both Fiorenzo and Perugino. We might suggest Andrea Alovigi, called L'Ingegno, who was born about 1470, a pupil of Perugino, and strongly Fiorenzesque in manner, or Eusebio di San Giorgio (another painter of Perugia and pupil of Perugino).

Wood, 35 inches x 27½ inches.

Purchased November 30, 1916.

UTRECHT, ADRIAEN VAN

Flemish. Born at Antwerp in 1599, where he died, October 5, 1652.

Van Utrecht was one of the group of Dutch and Flemish still-life painters that produced large and handsome compositions of poultry, dead game, fruit and flowers, designed for the dining rooms of great country noblemen. He traveled in France, Germany, Italy and Spain, gaining great renown, and often collaborating with such painters as Rubens, painting the still-life in their pictures.

CONSTANT TROYON
A Boy with Oxen

323. GAME

A dead hare and dead birds on a table. Birds perched on a bird cage to the left. Dead birds hanging from the wall in the right background.

29½ inches x 39¼ inches.

Purchased January 8, 1904.

VALLAYER-COSTER, ANNE

French. Born in Paris, 1744. Died in 1818.

A painter of flowers, animals and still-life.

324. STILL-LIFE

Fresh picked apples in a basket. A bottle, with a seal on the cork, in the right background.

18⅞ inches x 24⅛ inches.

Purchased September 9, 1911.

VASARI, GIORGIO

Florentine. Born in Arezzo, Tuscany, July 30, 1511. Died in Florence, June 27, 1574.

He is best known as a writer. His "Lives of the Most Eminent Painters" was the first history of art, and for this work, although it has many inaccuracies, posterity is eternally in his debt. As a painter he belongs to the decadence in Florence and enjoys but a secondary place among the Italian painters.

325. THE DEPOSITION

The body of the Saviour is supported in the lap of the Virgin. The two thieves are still on their crosses. A large number of people gathered about.

Wood, 23⅝ inches x 16¾ inches.

Purchased January 8, 1904.

VAUTIER, MARC LOUIS BENJAMIN

German. Born in Morges, on the Lake of Geneva, April 27, 1829. Died in Düsseldorf, April 25, 1898.

He was one of the genre painters of the Düsseldorf school, specializing in peasant scenes.

326. HE WILL NEVER MAKE ANYTHING BUT AN ARTIST

A blacksmith tells one of his friends that the small boy in disgrace, and standing in the foreground, is incorrigible.

Signed and dated 1869.

24 inches x 20 inches.

Wilstach Bequest.

VELASQUEZ, DIEGO RODRIGUEZ DA SILVA Y, Attributed to

Spanish. Born at Seville, June 6, 1599. Died, August 6, 1660, at Madrid.

Velasquez is famous chiefly for his portraits and historical compositions. In these he shows himself to be the greatest master of Spain and one of the supreme masters of Europe. His fluid brush work, silvery tones and realism have been the despair of all painters succeeding him. Velasquez was interested in all phases of life. In his youth he painted still-life, and in his old age, genre. He is known also to have painted landscapes occasionally, as pleasurable studies or sketches.

327. LANDSCAPE IN SPAIN WITH FIGURES

A curious assembly, with figures near the fountain in the left foreground. Near by are two columns surmounted by statues. Two nuns, a few men, fashionable ladies, cavaliers and private coaches in a park.

34½ inches x 48 inches.

Purchased October 13, 1902.

This may well be a view in the Pardo, a royal hunting seat on the Manzanares, two leagues from Madrid. The "Boar Hunt," by Velasquez in the National Gallery, No. 197, and a landscape scene with figures, a school piece, No. 1376, in the same collection, support this theory. The latter and this canvas are of exactly the same measurements.

VENETIAN SCHOOL, Sixteenth Century

Copy after Giovanni Bellini. (Formerly attributed to Marco Marziale)

328. CHRIST AT EMMAUS

Five small figures. Christ seated in the center on the far side of the table. Two figures on either side of Him. A

pilgrim's staff in the foreground and another leaning against the wall on the right.

Wood, 29¾ inches x 42¾ inches.

Purchased January 8, 1904.

B. Berenson: "Venetian Painting in America," 1916, p. 119, points out that Giovanni Bellini painted a "Christ at Emmaus" for Giorgio Cornaro. It was engraved in 1760, by Pietro Monaco. "The two copies in American collections of Bellini's picture," he adds, "are consequently welcome. If they lack merit of their own, they will at least serve to check and control Monaco's engraving. The earlier of the two American copies is a panel in the Memorial Hall, Philadelphia, Wilstach Collection (formerly) No. 268. Far inferior to the feeble but dainty Berlin version, it has the advantage of being much larger, and of representing the original better in that one respect. The second copy is in the Walters Collection at Baltimore."

VERBOECKHOVEN, EUGÈNE JOSEPH

Belgian. Born in Warneton in West Flanders, June 8, 1799. Died in Brussels, January 19, 1881.

Verboeckhoven's father was a sculptor; from him he learned to model animals in clay, and, as a result, later turned to rendering animals in paint. Unfortunately his attitude towards nature was an artificial one; his cows and sheep were unreal—too clean and pretty, and his landscapes too carefully trimmed. His pictures, therefore, must not be judged for their naturalism, but for their philosophic or elegiac qualities, which reflect the taste of the day.

329. A SHEPHERD WITH ANIMALS

An Italian *contadino*, with oxen, goats and sheep at a stone trough, which is inscribed: "S. P. Q R."

Signed and dated 1842.

Wood, 8½ inches x 12 inches.

Wilstach Bequest.

330. THE INTERIOR OF A STABLE

Sheep and chickens in a stable.

Signed.

29¼ inches x 42½ inches.

Wilstach Bequest.

331. SHEEP, DUCKS AND CHICKENS

Wood, 6½ inches x 9 inches.

Wilstach Bequest.

332. THE RESTING PLACE

An Italian *contadino* lies on the ground near a flight of stone steps that lead to a ruined castle in the right background. On the left are his dog and white horse. A river in the left background.

Signed and dated 1845(?).

Wood, 8½ inches x 12 inches.

Wilstach Bequest.

VITERBO, FRANCESCO DA

An unknown painter, evidently an imitator of Pintoricchio.

333. THE MADONNA AND CHILD WITH SAINTS

The Virgin is enthroned, having on the left St. Francis, with the stigmata, and St. Jerome, with his cardinal's hat. On the right are St. Catharine, with wheel and palm branch, and St. Anthony of Padua, with flames in his right hand and a book in his left.

Inscribed along the base of the throne, "Sedes tua, Virgo Gloriosa, in seculum seculi."

Inscribed along the front with the names of the Saints standing immediately above, and the name: "Francischus de Gabrielis de Viterbio, pinxit Anno Domini, MCCCCC-III, XXVII, JUNII (June 27, 1503).

53 inches x 63 inches.

Purchased July 11, 1907.

VLIET, HENDRICK CORNELISZ VAN

Dutch. Born in 1611 or 1612, at Delft, where he was buried, October 28, 1675.

According to Houbraken, he was the pupil of his uncle, Willem van Vliet, and of Michiel Jansz van Mierevelt (*q. v.*), both portrait painters. Hendrick van Vliet began thus as a portraitist, but later turned to painting church interiors, doubtless inspired by his contemporaries, Gerard Houckgeest and Emanuel de Witte. As an architectural painter he excels; he had a fine sense of decoration, and great feeling for light.

334. INTERIOR OF THE "NEW" CHURCH AT DELFT

Numerous figures. Three men and a dog on the left; the sexton on the right digging the grave of William the Silent. More figures in the background, seen through a screen. Hatchments on the columns.

31 inches x 26 inches.

Purchased October 15, 1902.

There is no doubt as to this being a view in the "Nieuwe Kerk," Delft, and showing the tomb of William the Silent. The National Gallery of Ireland contains a painting, No. 530, of this subject, 23½ inches x 18 inches on wood. Others by him are at Dessau, Rotterdam and Stockholm.

His view of the "Old Church at Delft," showing the interior, with the choir in the distance, is in the Amsterdam Gallery, No. 2556; another is at The Hague.

VOLLON, ALEXIS

French. Contemporary.

335. LITTLE RED CAP

A child in an interior, seated towards the right. A bowl in her lap.

Signed and dated 1916.

Wood, 10⅝ inches x 8½ inches.

Purchased April 16, 1917.

VOLLON, ANTOINE

French. Born at Lyons, April 20, 1833. Died in Paris, August 27, 1900.

Vollon was the pupil of the genre and still-life painter, Ribot. He painted portraits, landscapes and still-lives of flowers and fruit. In these latter he won his greatest success, becoming known as the "Chardin of his time."

336. THE PORT OF MARSEILLES

Sailing vessels and rowboats; the quay in the middle distance. Buildings beyond.

Signed.

42½ inches x 55 inches.

Purchased December 8, 1894.

337. AFTER THE BALL

A bouquet of flowers, a fan and black evening cloak on a red upholstered chair. A metal ewer and dish on the table behind, with a blue curtain on the left.

66 inches x 50 inches.

Wilstach Bequest.

VOLTZ, FRIEDRICH JOHANN

German. Born at Nördlingen, October 31, 1817. Died at Munich, June 25, 1886.

He was the son of the genre painter, Johann Michael Voltz; he himself is known as a painter of pastoral subjects.

338. LANDSCAPE AND CATTLE

Cattle are by a water sluice near a water mill, near which a man is standing. Ducks in the water.

Signed and dated 1870, Munich.

15¼ inches x 35¾ inches.

Wilstach Bequest.

Purchased by Mr. Wilstach in 1870.

339. LANDSCAPE AND CATTLE

A shepherd, a shepherdess and a dog are on the bank at the right. Cattle are standing by the water.

Signed.

15¼ inches x 35¾ inches.

Wilstach Bequest. Purchased by Mr. Wilstach in 1870.

VOS, CORNELIS DE

Flemish. Born at Hulst about 1585. Died at Antwerp, May 9, 1651.

There were many painters of the name of de Vos, and contemporaries, but of different families, at Antwerp, Mechlin and Hulst. This painter, whose portrait of van Dyck is well known, produced several portraits and historical pictures. De Vos, like Rubens and van Dyck, was one of those most sought after by the patrician families of the day. His popularity was merited, for there are few painters of portrait groups in the history of art who are able to obtain the elegance of coloring and composition which we find in his pictures.

340. A PORTRAIT GROUP

Plate

The father in black, with lace collar, is seated on the left. By his side stands a small boy, with a rather older

CORNELIS DE VOS
A Portrait Group

JAMES McNEILL WHISTLER
THE LADY WITH THE YELLOW BUSKIN

one further back. More to the right, in front of the table, is a little girl, who stands near the mother, who holds a baby in her arms. The eldest daughter is seated at the extreme right corner, in front. Tapestry background, with the framed portraits of a man and woman hanging in the center.

Signed and dated 1631.

67½ inches x 96⅛ inches.

Purchased November 6, 1902.

The piece of paper on the table is inscribed: "A Sr. Anthony Reinierson Coopman tot Antwerpen." [To the Seigneur Anthony Reinierson, Merchant of Antwerp.]

In the Brussels Museum is a portrait group, No. 688, by Marten de Vos (1531–1603), of "Antoine Anselme, his wife and two eldest children," dated 1577, which may be said to have set the style for such a family group as this.

As to the strict authenticity of this as from the hand of Cornelis de Vos the Elder, there will be no doubt. Reference to the "Artist, his wife and two daughters," at Brussels, the "Hutten family," at Munich, and the "Young Married Couple," at Berlin, will bear this out. It will be specially interesting to compare this group with an almost identical group, "Family Group" of unknown *provenance*, added to the Perry Belmont Collection in New York. A comparison of this picture with the reproduction in the *Burlington Magazine*, Vol. XIV, p. 54, might almost justify one in describing the latter group as representing the same family. The only difference, apart from the composition and the setting, is that the costumes have changed, the parents have aged, and one more child has been born.

WEENICX, JAN

Dutch. Born in 1640, at Amsterdam, where he died, September 20, 1719.

He was the pupil of his father, Jan Baptist Weenicx, perhaps also of his uncle, Gysbert d'Hondekoeter. He was thus the cousin of the famous Melchior d'Hondekoeter, painter of poultry scenes (*q. v.*). With the exception of the last named, Jan Weenicx was the greatest of a distinguished family. He can well be compared with Hondekoeter as a sumptuous decorator, just as one can contrast him with Pieter Claesz (*q. v.*). His pictures are as far removed from the plebeian kitchen type as the lord of a manor from one of his peasant tenants.

The nobleman or country gentleman has returned from the hunt; by his garden steps he has thrown his trophies, and leaves to us the pleasant contemplation of gorgeously plumaged swans, carved urns, balustrades, marble terraces and gardens. These decorations were, in fact, designed for princely halls, and the largest collection of Weenicx's paintings belonged to the Kürfürst Johann Wilhelm of Düsseldorf at Schloss Bensberg.

341. STILL-LIFE

Dead game in the foreground. A classical vase in the left background, and on it a monkey. Near it is a spaniel. Landscape to the right.

20⅛ inches x 18¼ inches.

Purchased August 13, 1901.

WHISTLER, JAMES ABBOTT McNEILL

American. Born in Lowell, Mass., 1834. Died in London, July 17, 1903.

Whistler is designated as of the American school, but as a matter of fact, he may as well be called French or English. At the age of nine his father took him to Petrograd. Later he was sent for a brief time to the West Point Military Academy, but Whistler soon forsook America to pass practically his entire career abroad. His first important picture was hung at the Royal Academy in 1860. Etcher and lithographer also, his harmonies, his symphonies and his nocturnes were produced primarily to satisfy himself. The delicate expressiveness of his art is entirely personal.

342. THE LADY WITH THE YELLOW BUSKIN
(Portrait of Lady Archibald Campbell)
Plate

Full length figure of a woman in dark blue skirt, black cape and black bonnet. She is fastening her left glove as she walks away into the left distance. Dark background.

84 inches x 43 inches.

Purchased November 30, 1895.

"Nevertheless as there are always exceptions, he found somebody, Mrs. (*i.e.*, Lady) Meux, the wife of a rich brewer, who soon after his return from Venice had the courage to commission him to paint her portrait. For at that time, and during several years, it was an act of courage to let oneself be painted by Whistler. . . . Nevertheless, Mrs. Meux, undisturbed by the opinion of others, ventured to commission a first portrait, a second and a third.

"After this Lady Archibald Campbell also came to be painted by Whistler. She was a tall woman of great distinction, slim, fair and, in addition, intelligent and of independent spirit. She was an ideal model for a painter. Whistler took advantage of the fact and made several striking portraits of her. He set himself to paint her in unforeseen poses. But over and above the fact that the lady, as a beauty, was capricious, she found herself subjected to bantering and reproaches from her circle in having chosen a painter so decried as Whistler then was. . . . It was with difficulty that he got Lady Archibald to continue to pose, so that the most advanced portrait at least might be finished. The others were abandoned and destroyed. In the portrait brought to a good conclusion the pose certainly has an unusual character, but it is, nevertheless, quite natural. The lady withdraws herself with an air of disdain, which well accords with her beauty, buttoning her glove and turning her head as if to cast a last glance at the spectator before disappearing. We need no information to recognize that the person so painted belongs to the circle of princesses.

"The picture was shown at the Grosvenor Gallery in 1884, at the Salon in Paris in 1885, and at Munich in 1888, as the portrait of Lady Archibald Campbell. Then Whistler changed the title and called it *La Dame au Brodequin jaune*, after the laced boot of the foot in movement. It is under this title that it figured in the collected exhibition of Whistler's at Messrs. Boussod Valadon in London, in 1892, and that it is definitely placed in the Wilstach Collection at Philadelphia."—Théodore Duret (Tr. F. Rutter), "Whistler," 1917, pp. 65–68.

WILLAERTS, FERDINAND

Belgian. Born in Ghent. Contemporary.

343. BELGIAN CANAL

Houses on the bank on the right; trees on the left in front of more houses.

Signed.

44⅞ inches x 33 inches.

Purchased August 18, 1896.

WILLEMS, FLORENT

Belgian. Born at Lièges, January 8, 1823. Died in Paris, where he lived, 1905.

He was an historical and genre painter.

344. "I WAS THERE"

An interior. A lady is showing a cavalier a painting of a Naval engagement.

Signed.

Wood, 25 inches x 19 inches.

Wilstach Bequest.

345. SIGNED AND SEALED

A lady standing by a table and sealing a letter. A page in the right background.

Signed.

Wood, 23¼ inches x 19 inches.

Wilstach Bequest.

WITTKAMP, JEAN BARNARD

Belgian. Born, September 29, 1820, at Riesenbeck, Westphalia. Died at Amsterdam in June, 1885.

346. THE WIDOW

She lights a candle in a church; a child by her side.

40 inches x 30 inches.

Wilstach Bequest.

WYLIE, ROBERT

American. Born in the Isle of Man in 1839. Died in France, February 13, 1877.

He is called an American because as a child he was brought by his parents to America, and he first studied painting at the Philadelphia Academy. But in 1865, he went to Europe to continue his studies in sculpture under Barye. Later he settled at Pont Aven, Finistère, where he became successful as a painter of Breton peasants.

347. THE POSTMAN

Ten figures gathered together in a kitchen. The postman, seated on the right with a little girl standing near him, is reading aloud a letter just received.

45½ inches x 57 inches.

Dated 1868.

Wilstach Bequest.

348. A ROMAN GIRL

Half length figure, leaning with her arms on a parapet, her head turned towards the left.

Painted in 1869.

32 inches x 25¾ inches.

Wilstach Bequest.

ZAMACOIS, EDUARDO

Spanish. Born at Bilbao, 1842. Died in Madrid in 1871.

A pupil of Federico de Madrazo at Madrid as well as of Meissonier in Paris.

The eighteenth century Spanish school was noted for a group of men, among whom may be mentioned Fortuny, Madrazo, Domingo, Martin Rico (*q. v.*), and Casanova, who excelled in little pictures, generally of historical character, or of scenes depicting Spanish life, made up of a scintillating medley of color. Like Meissonier's their pictures are of miniature finesse, but their chief charm is their jewel-like brilliancy. Fortuny was the greatest of these painters, but Zamacois comes a close second. He delighted in scenes of the sixteenth and seventeenth centuries, depicting monks and friars, mostly comic in character, or at best not seriously intended.

349. A DECORATIVE PAINTER

(Formerly entitled "Trop de Sang")

A Spaniard painting the "Christ on the Cross" as a mural decoration on the staircase of a monastery in Spain, with monks standing near.

Signed and dated 1868.

14½ inches x 21½ inches.

Wilstach Bequest.

350. BEFORE THE BATTLE

A soldier is putting his spurs on, as he rests his foot on a chair. His armor is on the floor on the right. A large flag in the left background.

Signed.

Companion picture to No. 351.

Wood, 7 inches x 5 inches.

Wilstach Bequest.

351. AFTER THE BATTLE

A soldier, with his right leg amputated, stands erect and defiant. He wears a yellow doublet, and a cap with a feather.

Signed.

Companion picture to No. 350.

Wood, 7 inches x 5 inches.

Wilstach Bequest.

ZIEM, FELIX FRANÇOIS GEORGES PHILIBERT

French. Born at Beaune, France, February 25, 1821. Died, 1911.

He was a painter of marine and architectural subjects. In pursuit of color he traveled to Venice, Rome and Constantinople, and is perhaps best known for his dazzling studies of Venice and the Adriatic.

352. MILLS IN HOLLAND

A man in a punt on a canal, on the far bank of which are two tall water mills.

31 inches x 52 inches.

Purchased June, 1894.

ZIMMERMAN, ALBERT

German. Born in Zittau, Saxony, September 20, 1809. Died in Munich, November 18, 1888.

A painter of heroic landscapes, the most famous of three brothers, Albert, Robert and Richard (*q. v.*).

353. BELLAGIO, LAKE COMO

Peasants with goats on a roadside looking down on to the lake.

Signed.

37 inches x 50 inches.

Wilstach Bequest.

ZIMMERMAN, RICHARD

German. Born in Zittau, March 2, 1820. Died, February 5, 1875, in Munich.

Pupil of his elder brother, Albert, and a painter of genre.

354. TOO LATE FOR THE CARS

Group of excited people gesticulating to the guard who indicates the departed cars.

Signed and dated 1855.

28 inches x 32 inches.

Wilstach Bequest.

ZO, HENRI

French. Born in Bayonne, Basses-Pyrénées.

Pupil of Achille Zo, Léon Bonnat and Albert Maignan in Paris.

355. A SPANISH FAMILY

Full length figures of a man, his wife and child standing in an interior that has a tiled floor.

Signed.

81⅛ inches x 54¾ inches.

Purchased August 9, 1905.

ZÜGEL, HEINRICH VON

German. Born at Muhhardt in Swabia, October 22, 1850. Died ———

Von Zügel is well known as a painter of cattle; his works may be found in the museums of Leipzig, Berlin, Munich and other German cities. He was Professor of Art in the Academies of Karlsruhe and Munich.

356. CATTLE

A yoke of oxen, attached to a plough and standing in a field. A dog on the ground, on the left. Sheep on the right.

Signed and dated 1883.

17½ inches x 25 inches.

Given by John G. Johnson, Esq., October 19, 1907.

ZURBARAN, FRANCISCO

Spanish. Baptized November 7, 1598. Died at Madrid in 1662.

In his youth a pupil of Juan de Roelas, he came to be known as "the Spanish Caravaggio" from his admiration for that painter. He was painter to the king of Spain, and did much work for the Carthusians.

357. THE ANNUNCIATION

The Virgin, kneeling before her *prie-Dieu* on the right, turns her head at the entrance of the Archangel Gabriel. The angelic host in the sky.

Signed: "Frans. de Zurbaran, 1650."

$83\frac{3}{4}$ inches x $123\frac{1}{2}$ inches.

Purchased October 2, 1900.

ZURBARAN, FRANCISCO, Attributed to

358. PORTRAIT OF A PEASANT

Plate

A peasant in loose, brown doublet, slashed with white, and a cloak over his knees, holds a pipe in his hand. He leans against the table on the right, on which are a charcoal burner, a stoneware vase and a goblet. He is seated under an arch with the tendrils of the vine climbing on it.

$41\frac{1}{8}$ inches x $46\frac{1}{8}$ inches.

Given by John G. Johnson, Esq., September 15, 1903.

It is difficult to realize that this picture and the dry and formal "Annunciation" can both be by Francisco Zurbaran. It may well be that, as time advances and our knowledge of the art of Spain increases, this may be assigned to some such artist as Pablo Legote, who was influenced by Ribera and Herrera and worked in Seville between 1615–1665.

The picture is, nevertheless, signed "F. Zùbran fct."

FRANCISCO ZURBARAN
Portrait of a Peasant

BRONZES

ANTOINE LOUIS BARYE

French. 1796–1875.

1. LION AND SERPENT

2. TIGER DEVOURING AN ANTELOPE

3. EAGLE AND HERON

4. LION, PASSANT

5. PANTHER DEVOURING A STAG

6. LEOPARD

7. BUFFALO COW

8. LEOPARD AND PANTHER
Bas Relief.

9. LEOPARD AND PANTHER
Bas Relief.

10. LIZARD

11. SMALL TURTLE

12. TURTLE

13. TWO RABBITS

JUSTIN CHRYSOSTOME SANSON

French. Born, 1833.

14. IL SALTARELLO

Signed and dated, "Rome, 1865."

UNKNOWN

15. TWO MEN WRESTLING

16. INDIAN HUNTER ON HORSEBACK

17. MORNING. (After Thorwaldsen)

18. NIGHT. (After Thorwaldsen)

MARBLES

HIRAM POWERS

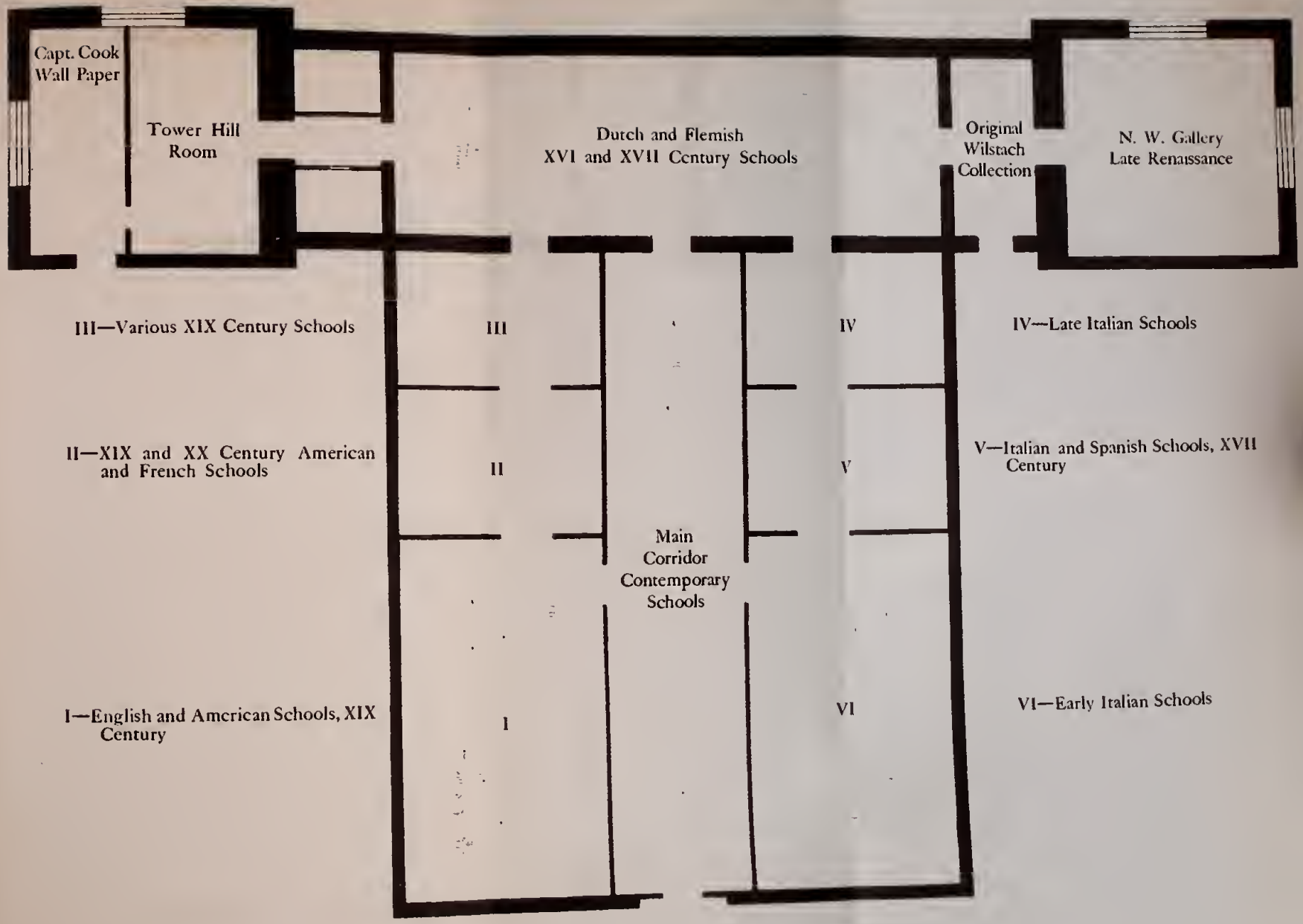
American. 1805–1873.

19. BUST OF GEORGE WASHINGTON
Dated 1864.

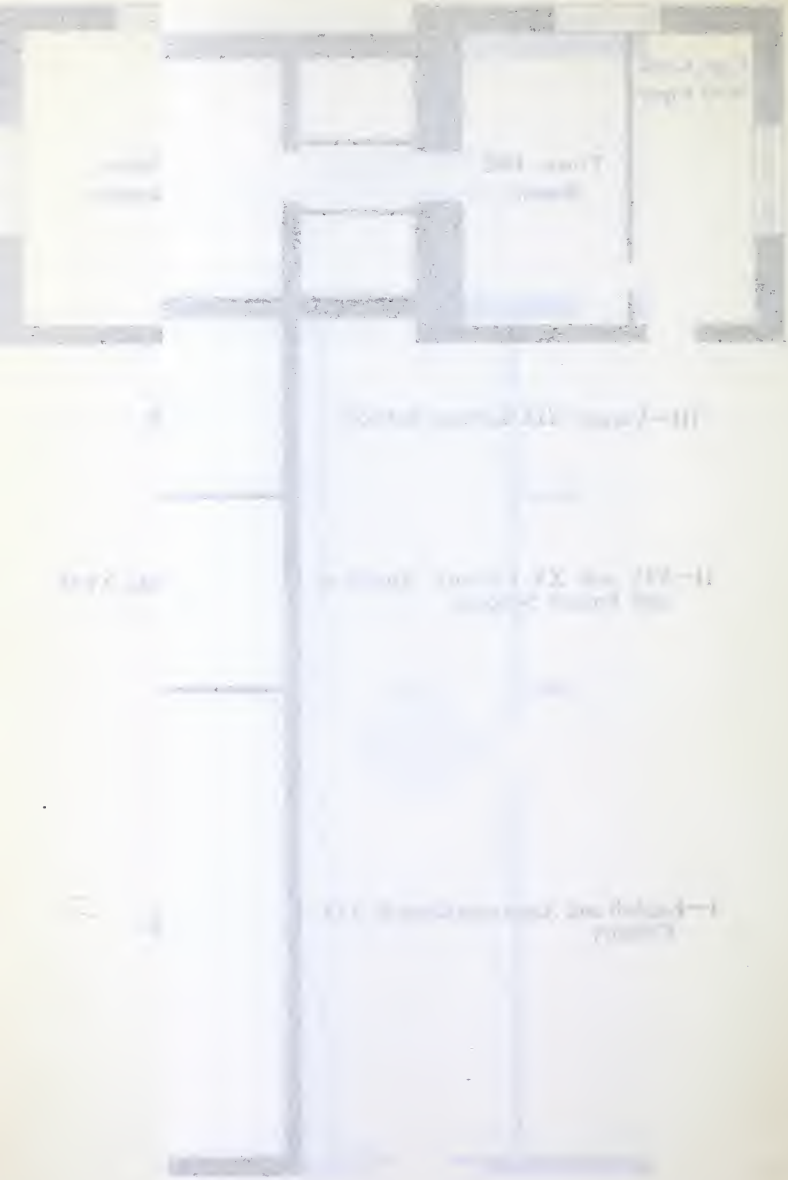
WILLIAM HENRY RINEHART

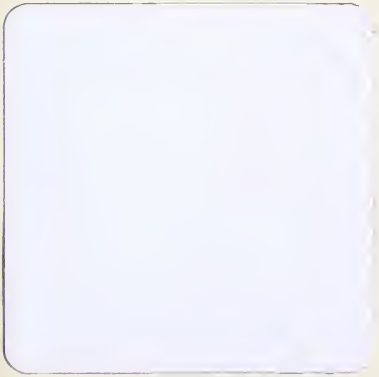
American. 1825–1874.

20. BUST OF WILLIAM P. WILSTACH
Dated 1870.



WILSTACH COLLECTION





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